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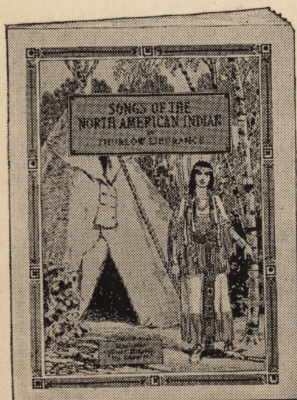
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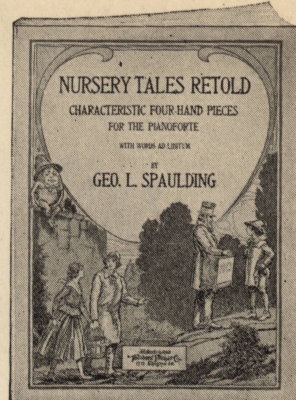
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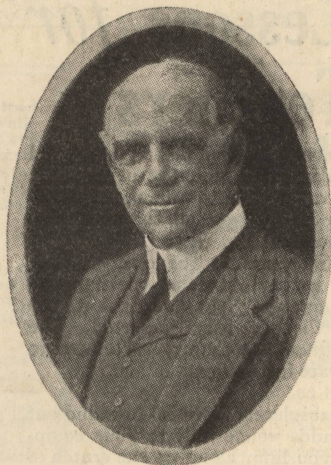
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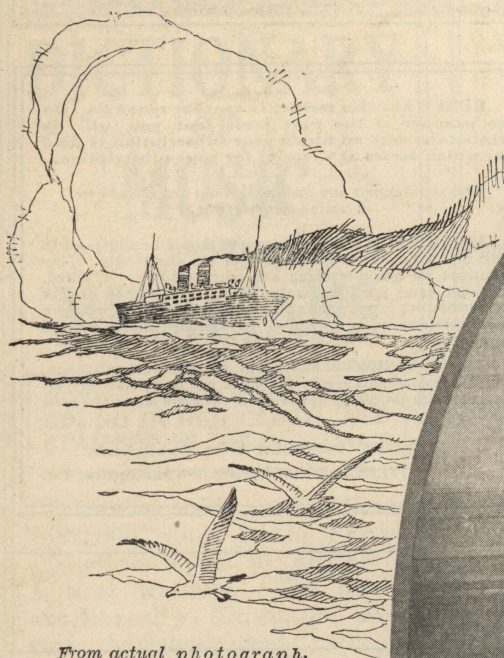
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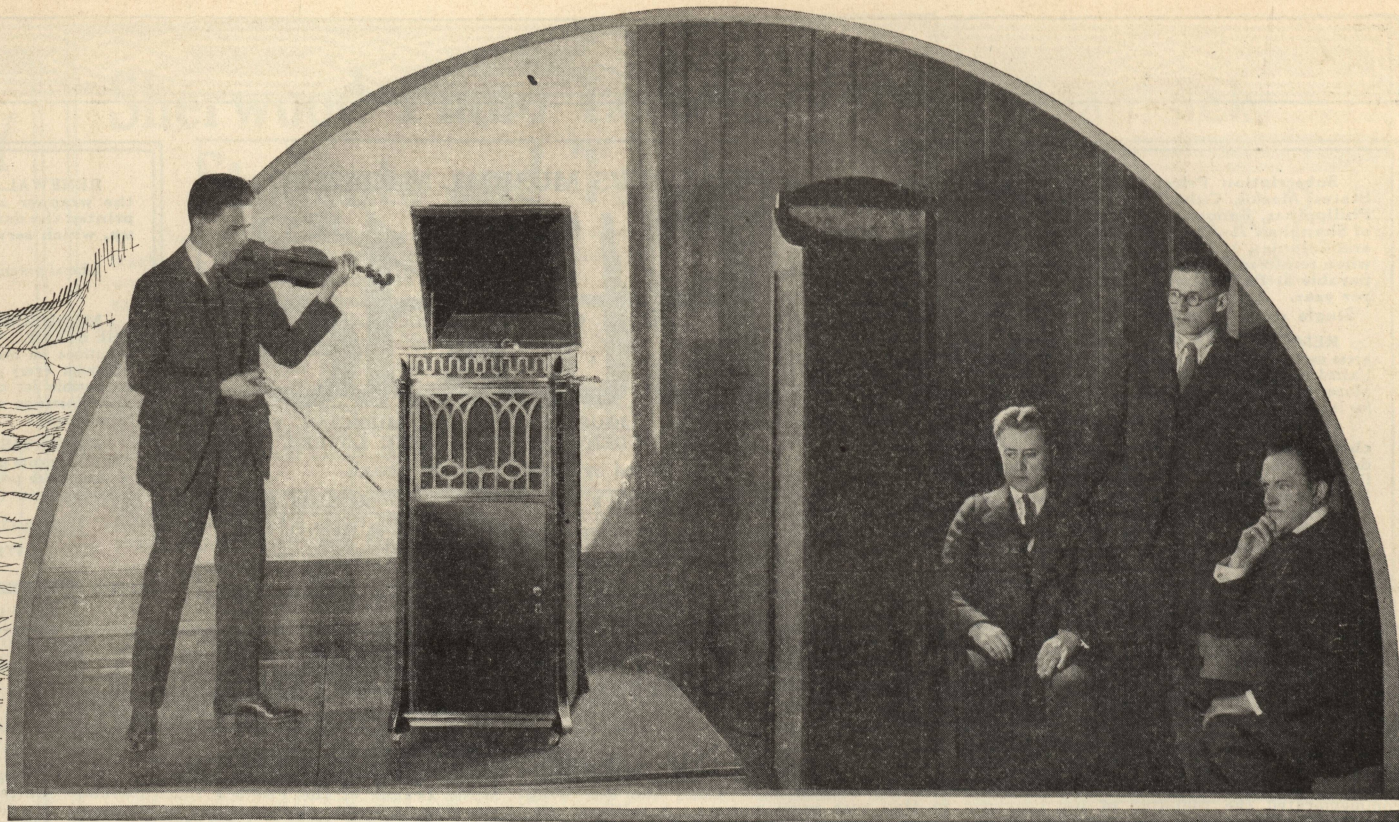
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From actual photograph, taken in The Edison Shop, Fifth Avenue, New York City. Standing next to the New Edison, Mr. Albert Spalding, America's greatest violinist. Behind the screen, Mr. Cecil Burleigh, the eminent American composer; Mr. Berton Braley, the poet and songwriter, and Mr. Henry Hadley, who wrote the opera "Cleopatra's Night."



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Test Against a Guarnerius

The test was made in the Recital Hall of The Edison Shop, Fifth Avenue, New York, just before Mr. Spalding sailed for his tour of Europe and South America. Spalding played his Guarnerius in direct comparison with one of his New Edison RE-CREATIONS.

This Guarnerius is a rare, old, highly treasured violin, noted for its brilliant, joyous, singing tone. Experts have valued it in five figures.

How the Test Was Made

Behind a screen were Henry Hadley, whose opera, "Cleopatra's Night," was performed last season at the Metropolitan; Cecil Burleigh, one of the best of American composers, and Berton Braley, who has written many song lyrics. They could not see either Spalding or the New Edison. Their judgment was formed from the only positive musical evidence—sound.

Mr. Spalding stood beside the New Edison and played a selection. Suddenly he lifted his bow. The New Edison took up his performance and continued it alone. Thus they alternated, Mr. Spalding and the New Edison.

The test ended. The experts of

the jury were asked two questions. First, if they could detect any difference between Spalding's technique and its RE-CREATION? Second, if they could note any difference between the tone-quality of his Guarnerius and its RE-CREATION?

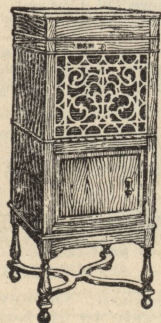
Decision of the Jury

Unanimously, they declared that they could not. The New Edison, they agreed, RE-CREATED absolutely, not only the individuality of Spalding's art, but also every tone-quality of his wonderful Guarnerius. The New Edison gives *everything* that Spalding gives with his great Guarnerius.

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THE ETUDE

AUGUST, 1920

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VOL. XXXVIII, No. 8

Pianistic Tendencies

THE piano as an instrument of its own peculiar and distinctive *genre* is now being given more and more identity by composers. Possibly the reason why the works of Chopin have such a great army of pianistic admirers is simply that they are first, last and always pieces for the PIANO. Try to imitate the bagpipes on the flute and the result will be idiotic. A great deal of bad piano music has resulted from attempts to imitate the orchestra on the piano. Guido M. Gatti, in the *Rivista Musicale* of Turin (one of the best of all present-day musical periodicals for the highly advanced musician), writes:

"Come il pianoforte tende a perdere sempre più la sua autonomia e le sue caratteristiche: così la composizione perde il suo disegno intrinsecamente pianistico e dà sempre più l'impressione di una riduzione di orchestra per il pianoforte."

Yes, piano playing is losing its automatic character, and piano composition is less and less imitative of the orchestra.

Gatti then gives a lengthy and careful analysis of the works of Claude Debussy, contending that he, more than any other man since Chopin, has written music that is purely pianistic. In the main, we are inclined to agree with him, although many of the effects of Debussy are, to our minds, labored and indefinite. Nevertheless, Debussy's works are for the most part marked by such a peculiar beauty and interest that we find ourselves returning to them time and again to taste their rare harmonic and melodic flavor.

Standards of Taste

AMERICA possesses many fine monuments of which we, as Americans, are duly proud. Possibly one of the most significant of these is the George Washington mansion at Mount Vernon. Many who make pilgrimages to the home of our first President as a kind of patriotic duty come away with an unforgettable impression.

Everything about the Mount Vernon estate is in such excellent taste that we rejoice that this standard of beauty possessed by the father of our country has been so splendidly preserved by an association of patriotic ladies representing nearly every State in the Union.

With the exception of a flamboyant carpet, presented to Washington by Louis XVI, and a few other inharmonious pieces, every article in the home is dignified with such simple elegance and such elegant simplicity that the general effect is one which architects and decorators of to-day find a source of continual delight. Chaste beauty of line is everywhere. The ensemble is indescribable—you must see it. The arrangement of the grounds and the outbuildings, the old garden with its boxwood hedges—everything represents the fine taste of Washington on all sides.

The General's excellent library and his workroom with its magnificent vista of the Potomac River reveal his intellectual inclinations. One room is given over to music. There is an old English harpsichord, Washington's flute and his guitar, as well as some much worn pages of music which must have interested him very much.

When Washington spent money for household properties he invested it. That is, what he bought was the best. If he had lived to-day, and possessed the same musical inclinations, nothing but the best—the most enduring—in music would have satisfied him, we may be assured.

It is sickening, even in this day, to witness the millions and

millions of hard-earned money spent upon cheap, trashy pictures, clothes, furniture, music, books—things often fit only for the junk heap within a few months of their purchase.

Mr. Edward Bok, during his long service as Editor of the *Ladies' Home Journal*, rendered America an invaluable service in educating the tastes of vast numbers of Americans who were regularly squandering their incomes upon things which made their home life more hideous than beautiful. But much must yet be done before even the average home can reach the standards of harmonic unity and beauty which Washington achieved one hundred and fifty years ago.

Is it not a fine thing to feel that the man who was guiding the destiny of the United States and establishing this country as the land of freedom, the model for other republics in all parts of the world, could at that time plan, with such exquisite judgment and such high intellectual inspiration, a home that the finest artists, literary workers, musicians and domestic experts would find very difficult to improve upon to-day? Washington's ideals in Music, Art and Literature in the home might well be the model for thousands of American homes to-day. If you ever visit Washington, D. C., do not miss Mount Vernon. Foreign visitors who have thought of America as crude, rough and raw, must receive a gentle jolt when they reach Mount Vernon.

Washington's home was an expression of himself—his ideals in music, art and literature. The reason why so many American homes are incongruous and tawdry is that the owners either have no ideals, or they abandon those they have started to create. We—all of us—are here on the planet for such a very little while that it seems very foolish indeed to permit ourselves to be surrounded with bad art, bad music and bad literature in our homes. We are entitled to the best. Let's have it—up to the measure of our means.

The New World

THE mind of man is said to respond to the influences of the time. If that is so we may expect some of the world's greatest music to be produced during the next few years. Every morning many of us wake up and realize that we are living in a new world from that in which our fathers were born. It might be called the world of the impossible, because so many things are every-day matter-of-fact matters which only a generation ago were declared impossible. Never have invention and mechanically directed energy advanced at such a rate as during the last twenty-five years. It is the most intense moment of the centuries. It is inconceivable that musical imaginations will remain sterile at such time. American composers, this may be your hour!

Mechanical and Free Hand

IN courses in drawing great distinction is made between Free Hand Drawing and Mechanical Drawing. One is accomplished largely without the use of instruments of precision, while the other is based upon them. Both aim at quite different goals.

In music, however, there is always a more or less formal metrical background and this background music first of all must be accurate before it can be altered by marks of tempo, or as the tyro calls it "expression." Therefore such an instrument as the metronome used wisely and discriminatingly under the direction of a skilled teacher often secures results that seem almost unattainable without it. It is admittedly mechanical—it does make the playing mechanical for the time being—but this soon wears away when its use is discontinued. The result is that instead of

loose, careless rhythms, metres and time we have a background well defined and well grounded.

The reason for this editorial is the recent interview in *THE ETUDE* with the great French pianist, Alfred Cortot, who apparently places little faith in the use of the metronome in pianoforte instruction. Possibly M. Cortot receives only very advanced pupils—pupils past the time when metronomic regulation is advisable. In our own experience the metronome has proven a great time saver in hundreds of cases and “we would not have known how to teach without it.”

The Outcome

THE ETUDE is constantly receiving letters inviting our views upon the effect of the recent war upon music. To our mind the opinion of Dr. Walter Damrosch upon this subject is about as sane as anything we have seen. War, he thinks, holds up activity in all lines of art. While people have their minds filled with war they have little time for thinking of anything else. On the other hand, music unquestionably helped the United States and our allies invaluable in carrying on our part in the war through promoting patriotism. That was music used in the right way.

Before us, we have an article in *Die Musik* of September, 1915, entitled “Das Kriegeszeit Der Deutschen Tonkunst” (The War Aims of German Musical Art), in which the writer is exulting because a German Opera Company was giving performances in the “proud” Monnaie-Theatre of Brussels, and Vesper Services were being held in captured Cathedrals. The effect of music of this kind performed under such circumstances was to anger the Belgians to the breaking point. It was a taunt which they could not and did not forget. Music rightly used in war is the highest means for promoting morale. Let us hope that our American army and its officers will always be too big to use music to make the vanquished feel their defeat more keenly. Let us always use music to foster the best in our national life.

Soul Cosmetics

If you could learn, as we did recently, how much is spent annually upon various proprietary remedies intended to make the human race more beautiful, you would probably gasp just as we did. Millions upon millions are expended every year by people who are willing to do anything within their means to make the impression of their countenances on the world more acceptable.

Paints, powders, creams, bleaches, ointments, dyes—everything imaginable to give the touch which Nature has apparently forgotten. It is a human trait, this wanting to be beautiful, and one which every member of the race should cultivate.

Why, however, do most people ignore the greatest of all sources of human beauty? There are thousands of men and women with symmetrical bodies and perfectly moulded faces tinted with the lovely hues of balanced health, who are yet far from being beautiful. The reason is that they have neglected the true source of real beauty—the soul. Unless you have a beautiful soul you can never be really beautiful.

A soul grows beautiful by beautiful thinking, beautiful art, beautiful music, beautiful literature. This does not mean mawkish, namby-pamby stuff—weak, snivelling, goody-goody drivel—but healthy, strong, rich, beautiful art works that make us incline toward a nobler personal and spiritual life.

If you are not growing more and more beautiful as you grow older, you are not living your life right. Probably no normal man was born with more ungainly features than Abraham Lincoln; but with his wonderful intellectual and spiritual experiences—witness the beauty that came to the strong, vigorous face of our martyred president. Tennyson, Longfellow, Julia Ward Howe, Emerson, Beecher, Frances Willard, Lowell, Verdi, Brahms—all developed a beauty of countenance in their later years that was unknown in their youth. The beauty that counts is the radiating luster that shines through the gray hair and wrinkles as the sun is going down.

It is simply the old, old story of the best thoughts, the best music, the best art, the best friends, the best spiritual goals—the ennobling things of life. These cosmetics of the soul cost nothing in these days but the effort to follow them. They are worth far more than all other cosmetics combined.

Plutarch, in “The Banquet of the Seven Wise Men,” said: “Man’s charm consists not in the outward and visible favors and blessings of Fortune, but in the inward and unseen perfections and riches of the mind.”

If you are not growing more beautiful as the years pass by—better find out the reason. More and more beautiful music may help.

When the Pianoforte Was New

SUPPOSE you had never seen a pianoforte? Suppose someone should present you with a wonderful new instrument? The Rev. Thomas Twining, in 1774, tells of his sensations in this quaint way:

“The pianoforte arrived safe at the proper time, without being even much out of tune by the jumble. I am much pleased with the tone of it, which is sweet and even; in the pianissimo it is charming. Altogether the instrument is delightful, and I play upon it con amore, and with the pleasure I expected. If it has defects which a good harpsichord has not, it has beauties and delicacies which amply compensate, and which make the harpsichord wonderfully flashy and insipid when played after it; though for some purposes, and in some of my musical moods—though not the best, I confess—I might turn to the harpsichord in preference. There are times when one’s ear calls for harmony, and a pleasant jingle; when one is disposed to merely sensuous music, that tickles the auditory nerves, and does not disturb the indolence of our feelings or imagination. But as soon as ever my spirit awakes, as soon as my heart-strings catch the gentlest vibration, I swivel me round incontinently to the pianoforte.”

Injurious Praise

“Un asino sempre trova un altr’asino che lo amira.”

THUS runs the Italian proverb, “One jackass can always find another jackass to flatter it.”

Asinine praise does far more harm than intelligent adverse criticism. In music, seemingly, more than in any other art, people who have no warrant to criticise are always willing to give their words of wisdom without cost and apparently without thought.

“You have a perfectly wonderful technic, my dear, but your legatos! your legatos!—you must really look after your legatos!” casually remarks Mrs. Strukoyle, who has just added the word *legato* to her vocabulary, via a player-piano advertisement.

No real artist can be fooled by flattery, because the true artist knows better than any one else how poorly, or how well, a piece of work has been done. If the artist is not his own best critic he will never soar above the foot-hills.

Publishers are often approached by young composers who say—

“All my friends, even the minister and the postmaster, have heard this work, and they say it is sure to have an enormous sale.” No publisher knows in advance whether a composition is going to have an “enormous sale.” Some of the shrewdest of all publishers have been fooled time and time again in their prognostications.

The public hears of the successes but never of the failures. If the publishers, the professional critics and the real musicians cannot discern “hits” in advance, what right can the young composer’s non-musical friends possibly have to give helpful criticism?

The truth is that the world is full of jackasses who have no hesitation in giving their worthless musical opinions to other jackasses who are foolish enough to value their well-meaning but quite worthless criticisms.

The Three Touches Employed In Melody Playing

Written Expressly for THE ETUDE by the Distinguished American Concert Pianist

THUEL BURNHAM

[EDITOR'S NOTE: Americans naturally take a pride in the success of an American pianist who wins his first bright laurels in Europe. There is no doubt of the great success of Thuel Burnham in Paris and other continental cities. He went to Europe fourteen years ago and remained there until the outbreak of the war. He was born in Vinton, Iowa, in 1884. During his boyhood he made many successful appearances in all parts of the United States, including solo appearances at the Metropolitan Opera House Sunday Night Concerts in New York. His teachers at that time were Dr. William Mason (piano) and E. M. Bowman (theory). He attributes a great deal of his pronounced success to Dr. Mason, since immediately after the completion of his American tours he went to Europe and appeared with sensational success, particularly in London, where he was received with extraordinary demonstrations of enthusiasm. He then went to Leschetizky at Vienna for three years and thereafter appeared in the capitals of Europe fulfilling the promise of his earlier triumphs. During the war Mr. Burnham traveled at his own expense to the various camps in this country, giving his services continually for the inspiration of the soldiers. The following article was written expressly for THE ETUDE by Mr. Burnham, who believes that it contains some of the most important principles evolved in his work.]

SEVERAL years ago, when I made the statement in a musical periodical that there were only three "touches," properly employed, in melody playing, it drew forth a rapid fire of protest from certain quarters, among them being a letter from a pedagogue, who cited Liszt as his authority for stating that there were thirty-two.

However, I feel sure that these letters were due to misapprehension of what I meant and, therefore, I will strive to make this article thoroughly comprehensible and helpful to all who may read it, with the result, I trust, that many a weary pen may be saved the labor of traversing an unnecessarily argumentative sheet.

There are, perhaps, thirty-two gradations of each touch, and yet they are only gradations and can quite easily be separated into three distinct divisions, namely, the "down touch," the "up touch" and the "wiping-off touch."


It has been my experience that the great majority of pianists, both those who have found the road to piano mastery a tiring and tedious one, and those whom the hand of God has blessed with a natural pianistic ability, are most deficient in their knowledge of "Melody Playing." In other words, they have a vague feeling of how the tone should sound to the ear, and yet have no clear consciousness of how to produce it. Before we begin with the three touches, however, let us consider one thing: melody playing and technical playing are quite apart from one another, although many teachers, drawing no distinction between them, treat them as one and the same.


The technical hand is formed with the curved fingers and the low wrist, with the fingers not in action raised slightly over the keys. Then, too, the fingers fall (never strike, as some pianists have been taught), and speed and clarity are achieved only when the muscles have been thoroughly trained to draw up the finger last used with surety and alacrity, in order that the new falling finger may make a fresh, clean-cut tone, completely void of its predecessor's vibrations.


Quite the contrary is the "melody hand." Here the hand is very relaxed and the fingers, almost straightened, cling to the keys at all times, in much the same way as one would caress the soft fur of a cat. Also, the wrist must be completely devitalized and flexible, as the beauty of tone depends entirely on its looseness, a decided contrast to the technical hand, which obtains its effects through the use of the fingers principally and which also requires a moderately quiet wrist, except, of course, in octavo and chord playing. Then, too, the contact with the key in melody playing comes on the balls of the fingers, while in technical playing it comes on the tips.

Now let us learn the practicing methods necessary in order to acquire a pure and singing tone: A great many teachers would start one, intent on such a quest, into the depths of a Chopin Nocturne or a Beethoven slow movement, from which the student would probably emerge more confused and less satisfied than before. Instead, it is best to follow the routine of a singing master, who teaches his pupil development and purification of tone on a single note, and so we learn the rudiments of correct melody playing upon a single key of the piano, the mastery of which offers us the "open sesame" to the tonal beauty.

As a prompter to the pupil in distinguishing the touches, I use three marks, which, when placed over the notes, better enable him to grasp the significance and occasion of their uses.

For the down touch, which is the one most generally used, especially in beginning a phrase, I use: 

For the up touch, which is used for emphasis or also for tapering off a tone (an important factor in artistic playing, which the undeveloped pianist as a rule neglects), I use: 

For the wiping-off touch, which is used for finishing off the phrase, musical staccato, and for articulate scale work, I use: 

Here I would like to explain that the term "legato" is a misnomer as applied to scales and technical passages, for at the mere word the pianist instinctively begins to cling to the keys, trying to make the notes singing and connected. Very few, in practicing velocity passages slowly (a virtue of unlimited importance), employ the same muscular conditions in slow tempo as they do in fast. Instead, they practice laboriously by the hour, with a heavy pressing touch, and then expect to play the same at tempo with light and fleeting fingers.

Properly speaking, the perfect scale does not mean a legato one, in the sense that the word is generally used, but, quite on the contrary, an articulate one, with the notes well rounded and detached. Practiced slowly, with the wiping-off touch, it of course appears staccato, but played in tempo it sounds as the perfect scale should, clear and distinct.

Let us turn to the practical application of these ideas.

We will begin with the down touch and, to follow the aforesaid singing master's principle, will employ only the one tone to start with, using the third finger, which is the "warm" or pianistic finger.

First place it in an almost straightened position on the key, remembering the use of only the ball of the finger in melody playing, and hold the wrist high. Then lower the wrist, making the tone as it descends, all the while bearing pressure upon the key, a caressing, affectionate

pressure, as if you loved the very feeling of the ivory under your touch. Try this over time and time again until you feel it as almost a part of yourself, and then alternate to the up touch, which is done in the same way, with the exception of the reversed wrist movement starting with the low and ending with the high.

In forming for the wiping-off touch, the finger is placed in the same position as in the previous touches, although the wrist, instead of being high as before, is now in a normal position. From where the ball comes in contact with the key draw the finger off the remaining length of the ivory with a wiping-off movement, keeping in mind that the tone is produced by the wiping off and not by the aid of either the wrist or arm or the slightest raising of the finger from the key.

After attaining a thorough understanding of the employment of the touches on the single key it is well to apply the same to the "five-finger exercise," allowing the fingers not in action to rest lightly on the keys. In this way one adapts the complete hand to the new method. Then, too, applying the touches to improvised chords is a thing to be highly recommended in making a cantabile playing second nature to one's musical self.

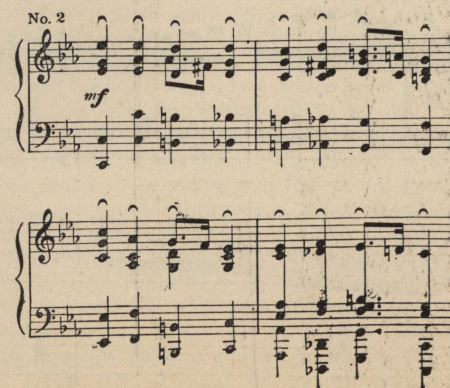
It is extremely difficult to find a score in which only the down and up touches are employed, but in the *Chopin Prelude No. 20* we have just such an occurrence and, therefore, in studying the following measures, one will be able to more clearly see the application of the principles indicated by the marks, the meaning of which I have explained above.

Up touch:



Providing that my explanation of the touches and their uses has resulted in an adequate understanding of them, it will be seen that I have used the up touch in the preceding measures on account of the fortissimo and sonorous effect desired in their playing.

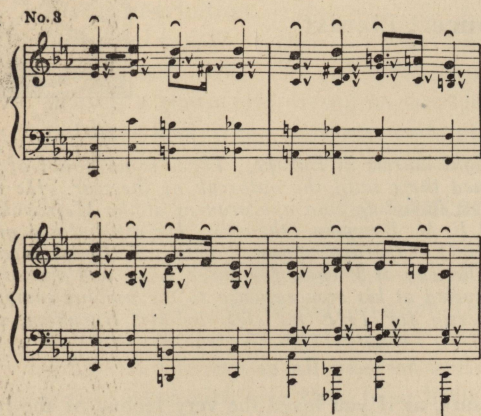
Down touch:



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In these measures I have used the down touch, as they require more of a normal tone instead of the exaggerated fortissimo of the preceding score, No. 1, and therefore, are not in need of the emphasis employed with the up touch.

Exercise for bringing out the upper melody note:



Above I have given an illustration of the more correct method of practicing the last eight measures of the *Prelude*, for an artistic rendition of them requires the bringing out of the upper melody note.

The marking will guide the player in distinguishing the two touches employed, the down and the wiping off.

In practicing, the finger on the melody note is used with a downward pressure, while the subordinated tones are produced by a light wiping-off touch, which will give them a staccato effect. However, when again played normally, as in illustration No. 2, without the wiping-off touch, the general effect will be a clear, singing tone in the soft melody note, with the remainder of the chord as a soft, subdued accompaniment.

An illustration where only the wiping-off touch is used through an entire melodic period is also not easy to find, but in the Schubert *Impromptu*, Op. 142, No. 3, we have an almost perfect example.

Wiping-off touch:



It is to be noticed that I have used the third finger through the whole of the preceding measures, which is the most musical way of playing this passage, since this finger is, as I have said before, the "warm" or pianistic finger, and is capable of producing greater feeling and beauty of tone than the others.

The last variation of the same *Impromptu* affords a splendid example for the use of the wiping-off touch in obtaining greater articulation in velocity playing. Here the score should be marked in the following manner:

Proper manner of practicing velocity passages slowly:



The following is the same score written as it will sound when practiced correctly—at a slow tempo:

As Exercise No. 5 will sound:



Played at tempo this passage will sound "p-a-l-i-n-g" and (as the pianist fondly believes) "legato," but in reality articulate and infinitesimally detached, as it should.

For the final illustration, I have given a series of musical phrases with their correct markings. The notes which are unmarked are only passing tones, and—as I have said before—are played with the down touch without the wrist.

Musical phrases employing all three touches:



In closing I should like to say that a successful player must not only have his notes memorized, but must know practically the exact way in which he is going to play each one of them.

Depending upon one's mood at the time of a performance would be quite satisfactory if moods were to be controlled at will, but remember they are capricious things in times of extreme nervousness, and one oftentimes finds his artistic mood has left him. Under these conditions one must have the scientific knowledge of how to produce by the aid of the right touch, pedaling and finely-adjusted dynamics, a warm, emotional phrasing, however uninspired he may feel at the moment.

The so-called "cut-and-dried" playing is not only desirable but essentially necessary, for it is only in this way that the pianist feels at his ease and his playing appears spontaneous and buoyant. I now leave the important part of this article to the reader, namely, conscientious study, and my sincere hope is that my few suggestions may be of service to him in attaining that mastery in piano playing which critics herald as "talent." However, that word implies only half the matter, for talent is born, while an artist is made—made through the right knowledge and application of these and other definite principles which are not arrived at through instinct or accident, but through concentrated hard work, which is only another name for "genius."

How to Create New Teaching Business

By G. T. Robinson

ANSWERING the question of one of our enterprising readers, "How to create new business?" my first thought is, to do good earnest work with pupils or in any professional line you may be following.

"Like produces like," and a most substantial business can be built up by getting results with what you have. In teaching, getting the class together in class days and creating a little kindly rivalry, and later bringing them out in recitals, not only helps to hold your business, but gives their friends and any interested an opportunity to see what can be accomplished, and they often become interested to follow in the same lines.

One's own mental attitude toward creating business can do much. Know that you have a message that the world is waiting to receive, and that it is your right to have good reward for giving it out; know, also, that your place is here waiting for you to fill it, and that you are an instrument in the hands of the Divine Creator to give to the world an art that shall have its influence on this and future generations, and that shall react to your own substance, power and success. —From *The Crescendo*.

The Direct Method in Music Study

By P. D. Jennings

THE Americanization schools of the country are at present laying great stress upon the teaching of English to the foreigners by the "direct method." As Henry Goldberger says: "The problem for the teacher of immigrants is to have the foreigner associate the object 'pencil' with the word 'pencil,' rather than with the word 'crayon' or 'Bleistift.' It is more economical to make the short cut from the percept 'pencil' to the concept 'pencil' than it is to form a threefold association of percept 'pencil'—word 'crayon'—word 'pencil.' This is an illustration of the pedagogic dictum that one doesn't know a language until one has learned to think in it. Thinking here consists in short-circuiting the current from percept to motor accomplishment in pronouncing the word."

There is much in the preceding paragraph, I have found, that applies to the teaching of music, for, after all, music is but another language, a universal language, and the most beautiful in the world. With this in its favor why is it that many pupils, especially the younger ones, begin the study of music only to give it up in despair and disgust after a comparatively few lessons? Simply because results have not seemed commensurate with the effort involved.

Many teachers insist on teaching even their youngest pupils an endless list of names and definitions before actual work on the piano is attempted. Then the lesson proceeds something like this:

Teacher—What note is this? Now, a note on the extra line below the treble clef would be C. The space above is D, the line E, and, of course, this note is F. Now go on to the next note. Give the name of each note before you play it, whether it is a half or a quarter note, count, hold your fingers just so, your arm a little way from the side (etc.).

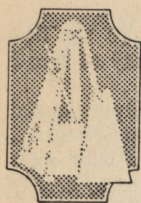
And so the lesson goes, painstakingly and laboriously, and the point the teacher misses is this: it is unnecessary and absolutely wrong for the pupil to read music by the names of the notes. By this method the pupil must associate the note on the printed page with its name, "F." Then the name "F" must be associated with the key F on the piano. Is it not infinitely easier to associate the note itself on the printed page with the key on the piano, regardless of its name? This is proven by the fact that experienced players never think of the names of the notes they play any more than we think of nouns and pronouns in ordinary conversation. It is certain also that our children learned to talk and express themselves without knowing a single letter of the words they pronounced and understood.

The note on the printed page instantaneously associates itself with the correct key on the piano, and the name never enters the mind. Why, then, should we originate a habit of thinking in pupils which they must entirely revise if they are to become successful players, or even ordinary players? Of course, the names of the notes should be learned eventually, but they should not be added as another link to the chain of thought which takes place between the sight of the printed note and its transmission into sound.

Let us illustrate once more from the direct method of teaching a foreign language. Everyone is familiar with the present method of teaching in our schools and universities. A student begins the study of Latin. At the end of four years' study he has mastered the conjugations, the declensions, a large vocabulary and an endless number of rules, all of which is excellent mental training, but he often is unable to express a single sentence of Latin in everyday conversation. He has thousands of feet of lumber, but he has never been taught how to build a house with his material.

The direct method, in contrast to this, teaches the foreigner to say "How far is it to B— street?" and to understand what he is saying. His particular problem is to get to B— street, and he is not concerned whether the word "far" is a verb, an adjective, or a noun. He may take up the study of these things later, but for the present he wants expression of his desires only and consequently he obtains in a few weeks what the college man has not grasped after four years of study.

Teach your pupil the practical side of things first. After a certain degree of musical expression has been attained, and the pupil encouraged by his accomplishments, then indeed the deeper phases of musical education may be safely introduced without danger to the student's interest and entire musical career.



The Basis of Success in Music Reading

By D. C. PARKER

Mr. Parker, one of the ablest of the English writers upon musical topics, has made many excellent suggestions in this article.



If we give our attention to teacher and pupil it is because on them the success, or otherwise, of a music lesson depends. Teaching of any kind is not a business to be lightly undertaken. The teacher must be able to assure himself that he has something to impart. More important than this, the teacher must feel that he has the ability to impart it. Cleverness of itself never made a successful teacher. The explanatory gift has to accompany knowledge, the gift of making rough places plain, of simplifying the complex, of demonstrating how the thing came to be what it is. Rich and ready in answers, the teacher ought, likewise, to be, for the intelligent student will ask many searching questions. This is sometimes regarded as annoying, but it is annoying only when the questions are irrelevant. The habit of inquiry should be generously encouraged. The question mark, on which youth draws so often should not be denied it. People do not spontaneously ask questions concerning things about which they care little. Let this be borne in mind. The frequency and urgency with which the pupil demands light on a hundred and one perplexing and wonderful subjects is the measure of his interest.

Knowledge and the ability to impart it are necessary for the teacher. In addition, he must have another and a far rarer gift. He must be a psychologist. A great deal is said here, there and everywhere of method. Of method, as the word is popularly employed, I am more than a little distrustful. It seems as though, in not a few instances the epithet were utilized to conceal a poverty of vital ideas which, were it discovered, would do the teacher's reputation no good, and possibly infinite harm. It is all very well to have your preoccupations, your bias, your individual convictions. Without them you would possess no personality.

The Faculty of Adaptation

This we cheerfully concede while we hold that the teacher must have the faculty of adaptation. In this connection uniformity is a false idea. Rashly do we talk if we say that there is only one good and true way of doing anything. Show me two men, and I will show you two truths. No two human beings are exactly alike. As we differ from one another outwardly so do we differ mentally and spiritually. It is, perhaps, unfashionable to assert that the pupil has a soul and a temperament. Many teachers are content with a pair of hands and a brain, and not a few mistakes are made on this account. The teacher who treats all alike has no power of reflection. He does not realize that here, as elsewhere, what is one man's meat is another man's poison; he does not perceive that the dogmatic manner which brings good results in one case may be utterly futile in another, which demands gentle persuasion. Most teachers of the piano must have observed many of the varieties which go to comprise human nature. Here is a pupil of romantic tendencies who dreams over her music. She is thoughtful, languishing, has a natural taste for caressing the doubly-sweet passage and loves the *tempo rubato*. This, of itself and in its place, is not a fault. It is the excess and misapplication of it which work mischief. If it grow unduly and develop a general untidiness which distorts the music and plays havoc with the rhythm, it must be stringently corrected. The teacher should give her some vigorous, robust music—a course of Bach, perhaps, which checks the inclination to ultra-sentimentalize everything, which nourishes a weaker aspect of her nature. Another pupil is prosaic, has little imagination, plays with a soul-destroying regularity and is woefully deficient in poetry.

Changing the Method

The wise counsellor turns the attention of such a person to pieces (those of the romantic school, for example) which are utterly nonsensical if thus handled. It is obvious that the teacher has to change his method and his point of view with every lesson. Travellers arrive at the same place by various paths, and it is absurd to think that you can cure all ailments by administering the same dose of the same drug. One might say more on this topic, and it is, certainly, important

enough. It may, however, be sufficient to emphasize that the teacher is always bound to observe the personality of the individual with whom he is concerned. What, in one case, leads to success, in another leads to failure, and it is foolish to pursue a well-defined policy merely because it appeals personally to you. There are certain things which ought to be done; there are certain things which ought not to be done. A good teacher knows them by intuition. What is said here does not refer to them. It refers to the way in which the ordinary teacher deals with his student. Do what you will, you will never make all your pupils see with your own eyes. You will find that however similar some of them may be in tastes and in habits of mind, there yet remains a subtle difference. The attempt to eliminate this difference is to be deplored. *Tot homines quot sententiae*, and it is well that it should be so. The characterless pupils of an autocratic teacher have no individualities. They lifelessly perpetuate his mannerisms and quote his maxims. The *essential part* remains dormant. This appears to be a poor kind of teaching. The joy of life resides in its diversity, in the number and variety of its schools of thought, in its shades of expression, its wealth of accent. The aim is not to make the pupil a small edition of yourself, but to help him to develop his own powers, and to see things and judge them unaided.

The Pupil Must Help

A generous recognition of the foregoing carries with it a true appreciation of the relationship between teacher and pupil. It is sometimes assumed that the teacher is a kind of magician who holds the keys of a box wherein lie the indispensable secrets. With all due respect, this view gives too much importance to the teacher and too little to the pupil. The teacher is not omniscient or infallible. But quite apart from this, his activity is necessarily limited. He can go only so far. There is the education which one obtains from another; there is the education which one gives to oneself. Many things vitally important can neither be taught nor learnt. They have to be apprehended and discerned. The most that the teacher can do is to quicken the perception of his pupil, encourage him to explore for himself and to rely upon his own instinct to sense that which counts. It is manifest whatever the merits of the teacher, that however painstaking he be, there still remains something which only the pupil can supply. Without the pupil's good will, without a spontaneous activity on his part, there can be no real progress. No amount of knowledge, no array of facts and figures are of avail, if the pupil does not stand upon his own legs and use all his powers. The watchword is co-operation. Without a free and benevolent give and take, there is small chance of success. The teacher ought not to be a remote personage to whom the pupil hesitates to unburden himself. The pupil ought not to go away from a lesson contemplating a score of difficulties of which he has said nothing.

First Lessons

And here let it be asserted that such close and mutually beneficial co-operation should characterize particularly the first lessons. A great deal is made of "finishing lessons." Finishing lessons are not lessons in the ordinary sense. They are lessons taken when much more than the initial difficulties of technique have been overcome and the attention is directed towards strengthening some weak point towards interpretation, towards fine points of rendering. True, they are important. But so are the first lessons, though for a different reason. Early impressions are strong ones; whatever change subsequent vicissitudes make on us, we retain something of them and it is regrettable when they are distasteful. The acquisitions of knowledge, as Herbert Spencer remarked, should be a pleasant task.

"No profit goes where is no pleasure ta'en."

I agree that it is difficult to find poetry or enchantment in five-finger exercises. Precisely on this account must the teacher be scrupulously careful in the

early stages. Too many have been frightened at the sight and thought of apparently endless drudgery. There is no royal road up Parnassus hill. Many obstacles and pitfalls lie in wait for the unwary, even for the highly gifted; and the oasis which holds delight and refreshment is reached only by those with the patience and persistence to traverse the Sahara of routine. The tyro looks round and perceives brilliance, audacity and an enormous capacity for surmounting difficulties. He is filled with envy. He likes the result, but hates the means of attaining it. He is, in fact, doubtful whether the small matters to which he is advised to confine himself lead to anything at all. The relationship between his unlovely two-part exercises and the fine technical accomplishment of his friend is not apparent. The teacher, it is plain, must show how the journey is made step by step. He must call to mind that if to-day's music be not intensely interesting, the best remedy is application wherewith to pass to other and better themes. He must insist that, with time, the pupil will see a larger horizon; that the beautiful, the all-absorbing side of music is gradually, but surely, revealed; that the farther on the road the pupil travel, the more charming sights will he see by the wayside.

The Amount of Knowledge

Another matter of pressing moment cannot remain unmentioned. The teacher has to consider the *amount* of knowledge to which it is advisable that the student should address himself. Not all backs bear the same burden; not all brains retain the same number of facts. Some people are born with unusual gifts of assimilation. They memorize, digest, absorb—take which word you will—with ease; and the remarkable feature is that, with such people, they do assimilate becomes at once a true part of themselves. Has it not been said that what Guizot learned in the morning he had the air of having known from eternity? The happy faculty here present will save the teacher much trouble. Other people have not this happy faculty. They do not readily seize the best in a school, a work or a man. Teach them a little and they retain it; a little more, and they forget it. To introduce them to the periods and styles among which our friends with the assimilative gift move easily and gracefully would be to embarrass and overweight them. Need we say, then, that some selection has to be made? The subjects and points selected will be determined by the disposition of the pupil. Here a hiatus has to be filled up; there a misconception to be dissipated.

Two Points of View

It has just been said that harmony must prevail between teacher and pupil. The preservation of this harmony is necessary. When there are signs that trust and confidence have, even for a moment, disappeared, I would say to both actors in the drama, "Put yourself in his place." How often discord exists because the teacher and the pupil see things from different angles! How often they see things from different angles because there is disparity of age; because, on the one hand, there is experience, maturity, reserve, calm of mind, restraint of feeling, and, on the other, exuberance, flaming enthusiasm, fanatical likes and dislikes, detestation of the sombre, the profound, the introspective. Patience must here be exercised. You cannot teach *experience*. No one can become experienced by proxy. The judicial temper and appreciation of moderation are born of long years which have proved the value of this and the worthlessness of that. Youth cannot see with the eyes of age. Immaturity cannot call the virtues of ripeness to its aid. It is the business of youth to be young and the mental exuberance of youth often tends towards a naive dogmatism. I am not sure that half the charm of youth does not lie in its ingenuous confidence. This old world has blemishes to be rubbed off its surface; wrongs to be righted; it stands in sore need of new gospels; it has endured suffering. Whatever the day the younger generation sincerely believes that it has the power to set things right; that through all the centuries mankind

has awaited its coming. Here, at last, is balm for your age-long wounds, honey for your parched lips. But youth, if solicitous, is also impatient. It chafes at its bridle, kicks over the traces and knocks down your shrines without a tear. There is an attraction in the oft-acted escapade. Youth will always be youth. To attempt to quench the ardent flame which burns in its breast is to essay the impossible. Time is the great healer. It is not till we have journeyed far that we gain "the philosophic mind." Men become wise by making the mistakes which have been made from the beginning of time.

"Put yourself in his place." Did not the teacher one fine day smash the cucumber frame and walk over the flower-beds? Did he not inhabit a castle in the air? He admits it. When he is fifty will the pupil be different from his teacher? He cannot of a surety say that he will. The god's of life's dawn are rarely the heroes of the latter years. Therefore, let there be forbearance.

Sympathy and Criticism

Despite all the waywardness of which ill-equipped humanity is capable—and it is not light baggage—we look to the teacher for sympathy. Many sinkings of the heart and unwritten tragedies are due to the thoughtless remark of the impatient teacher or of the teacher who can do the thing himself, but cannot explain how it is done. These heart sinkings and tragedies are productive of no good. We ask not for flattery, for fine superlatives and the note of admiration for mediocre accomplishments and half-finished tasks. The language of the courtier is out of place in the music-room. But we do ask that that which is well done should be frankly recognized. We ask that, if defects be pointed out in all their nakedness, merits should not be permitted to pass unnoticed. Too many teachers, anxious to impress their protégés with superior knowledge and power, dwell entirely on faults. With them criticism means derogatory criticism and their phrases are steeped in vinegar and gall. The teacher should not be easily satisfied; he should ever be ready to demonstrate that, while there is a good,

there is also a better. But he should never send the pupil away with the feeling that all the world is black. It is this feeling which kills interest and interest is the mother of enthusiasm. Without enthusiasm you cannot build your pyramid. It may happen that the teacher encounters one who does not deserve a favorable word; one who does nothing even passably. It may be that there is no natural gift; or, more likely, that the gift is of liliputian dimensions; or, again, that the taste is really for another subject. Whatever the reason, in justice to himself and to the pupil, the teacher should make the truth known.

Attitude Towards Music

One other word and I have done. The true artist approaches music with reverence. Music is not a game. We do not live by bread alone and if we admit that the soul, as well as the body, must be fed, we admit that music is necessary for us. If the right spirit dwell within, we cannot regard the mighty outpourings of man's deepest feelings with flippancy. There is no implication that music ought to be a dull and ceremonious affair. On the contrary, a great joy rises within us when we stand face to face with the mouthpieces of humanity, the articulators of our happiness and grief, our aspirations and disillusionments, the fear which claims us when the storm threatens our habitation. But we take our manner from the Philistine and the Vandal if we handle sacred things without some sense of their sanctity. No little rests with the teacher. Let him impress upon the young minds that look to him for guidance that music is something other than a harmless amusement with which to fill the odd corners of the round of the clock; something higher than an innocent background for conversation; something deeper than a pretty accomplishment with which to banish boredom. Let him assert, in season and out of season, and with one emphasis, that music is that which appeals to our better selves, which adds to the world's spiritual wealth, which sings in noble numbers the long, fateful odyssey of humanity.

Fighting Fate to Triumph

By Arthur S. Garbett

BEETHOVEN wrote better music after he was deaf than he did before.

When Schumann injured his hand so that a career as a virtuoso pianist was impossible, he simply turned writer and composer and kept on as a musician.

Bach injured his sight reading by moonlight music that he could not study any other way. But he studied it.

Schubert was too poor at times to buy even music paper on which to write the greatest songs in the world. He ruled staves on odd scraps of paper, and kept right on.

Verdi wrote his greatest operas when he was old enough and rich enough to retire.

Wagner was a sick man all his life; he suffered exile for his political opinions; he was always in debt; he

was unhappily married; he was savagely attacked by his critics. He wrote his master works almost without hope of hearing them performed. He was virtually an old man before he won recognition. But he won it.

Arthur Sullivan, who wrote the most charming of comic operettas, suffered all his life from digestion trouble. Much of *H. M. S. Pinafore* was written on a bed of pain.

When Mozart knew his last hours were come, he spent what little time remained in writing music.

When Handel lost his sight, he turned his affliction to account by writing an oratorio about the blind hero *Samson*.

Did any of these men watch the clock while practicing, do you suppose?

To the Pupil Without a Teacher

It is hard to be a self-starter, especially if you are a human being. Even with the automobile the mechanism is not always one hundred per cent. reliable, but it works so often that it pays to imitate it. You will readily see the application to the pupil who has a gift for music and no opportunity to study with a teacher.

When love for music is so pronounced that one keeps up the study of it, even without a teacher, the gift is worthy of any sacrifice. For the return it pays all through life, and possibly beyond, is rich beyond compare. Therefore a few helps for the pupil without a teacher:

1. Don't give up the exercise of your talent. Study the quality called initiative, that magic word with four *i's*, and see to it that you take leadership over your own gift. It is yours from the Divine Source, to which it must be returned developed in some measure.

2. Believe in your talent. We pay too little heed to that reservoir background of ourselves which impels itself forward seeking expression. What you do naturally and with love for the doing is a prime asset.

Use Your Magazine

3. Treat your talent on a lofty plane. Never demean it by letting it feed on husks. Never seek to develop it without the aid of the best counsel you can procure.

Even if you work alone you can secure that counsel through this magazine, authoritative help on every phase of what you want to do. Therefore you should learn to make intelligent use of all the resources of this magazine. They constitute right advice and proper conduct of your studies in whatever circumstances you may be compelled to carry them on.

4. Keep intelligently informed about music. Back of every music success there is a human interest story involving the career of a man or woman, and perhaps of your type. It is often of someone who worked with faith, patience and judgment, striving to make the most of what he had. Music biographies and music reminiscences you will find especially inspiring. Keep them by you as you read of current musical doings and see how the modern troubadour and composer is but a slight variant upon his prototype of former times.

5. Finally, believe implicitly in sacrifice. In every life there is a lot of upstream travel. The rivers flow to the sea, and that is the reason why we never can float to a mountain top. But sacrifices have the quality of turning trials to blessings. And of all the blessings in this life the love for music and the privilege of developing it, even in a quiet corner of life, is one of the greatest.

Never Too Late

By Mrs. E. B. Dyer

THERE were two women, the pupil and a painstaking, experienced teacher with infinite patience.

The pupil had been a business woman all her life. Her hands were flexible, and into the study of music she put ordinary business sense.

In three years the pupil became thoroughly grounded in scale work. She absorbed a large amount of technic, and learned to play third-grade music well, with occasional pieces of a higher grade that appealed to her.

Music as a study interested her the same as a foreign language. Although knowing that she could never make a musician, she derived infinite pleasure from the study, and sometimes there were people who enjoyed hearing her play.

Of course, aside from faithful practice, the result is due to the aforesaid patient teacher.

The pupil was past sixty when she learned the notes. Did it pay? It did.

To Parents—Don't Give Up Your Music

By Thomas Tapper

ANY parent, the mother particularly, who has studied music, possesses an investment that is of value for at least two generations, probably three.

One often wonders how little children would fare if they were left to get food and clothing as they often are left to get their music education. True, there is often the teacher to guide and counsel, but she cannot be in constant attendance, particularly in the first months, as she should be. And therefore the little pupil is compelled to practice alone, to cook her own meals—so to speak—to cut and shape her own garments. We all can look back upon periods of solitude when we were compelled to do those things which we did not know how to do. I do not wonder that little children often literally hate to practice. An hour of that form of inquisition is surely interminable.

And here is where mother's music training should be not only a guide but an essential safeguard to the actual intellectual investment represented by the music lessons. Any mother who will acquaint herself with the intimate loving care which Mendelssohn's mother bestowed upon him and his sister Fannie in their short five and ten minute lessons, and will visualize clearly the infinite beauty of their mutual interest, will find a model at hand of surpassing loveliness and inspiration.

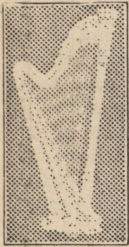
A mother has only to work in close partnership of interest with the teacher, and the child will never have a dull moment in his practice periods.

School and Studio

Studies in the Curriculum of the Public School Which Compare With Musical Studies

By Paul Arnstein

- | School | Studio |
|--|--|
| 1. Reading; must be studied from the elementary to the higher grades. | 1. Reading Music; must be studied from the elementary to the higher grades. |
| 2. Writing; studied from the alphabet to composition. | 2. Writing Music; studied from writing notes to composition. |
| 3. Arithmetic; studied from simple addition to higher mathematics. | 3. Arithmetic in Music; studied from note lengths and time signatures to involved rhythmic problems. |
| 4. History; studied from the History of the United States to the History of the World. | 4. History of Music; studied from ancient music to that of the present time. |
| 5. Grammar; includes the analysis of the parts of speech and the construction of sentences and paragraphs. | 5. Grammar in Music; includes everything from simple musical structure to the construction of melodies and chords. |
| 6. Literature; from Shakespeare to writers of the present day. | 6. Literature (musical); from Bach to Debussy and other composers of the present day. |
| 7. Physical Training; all sorts of gymnastics. | 7. Physical Gymnastics; Technical Exercises of all kinds—finger, wrist and arm movements. |



Practical Aspects of Modern Pianoforte Study

An Interview Secured Expressly for THE ETUDE by Harriette Brower, with the Distinguished French Pianist—Conductor—Teacher

M. ALFRED CORTOT



[EDITOR'S NOTE: The notable success of M. Cortot upon his American tours, made at a time when America was aflame with enthusiasm for France and French Art, has been very gratifying. M. Cortot was born at Nyon, Switzerland, of a French father and a Swiss mother, September 26, 1877. His pianoforte education was conducted at the Paris Conservatoire where he studied with Decambes, Rouquou and Diemer, winning the first piano prize in 1896. A little later, after a successful debut as a pianist in Paris, he went to Bayreuth where he studied the Wagner rôles under J. Kniese and acted as répétiteur at the famous Wagner opera house. Returning to Paris he conducted the first French performance of "Götterdämmerung" in 1902. His interest in Wagner led to the establishment of the Association des Concerts A. Cortot, which he conducted largely for the purpose of increasing French appreciation of the works of Richard Wagner. His gifts as a pianist, however, were such that there was a public demand for him to return to the concert stage and he made numerous tours of Germany, Austria, Holland, France, Russia, Italy and England as a concert pianist. He then formed a famous trio composed of Jacques Thibaud, the French violinist and Pablo Casals, the Spanish 'celist, and himself. This trio became very celebrated for their performances of chamber music. In 1907 he became Professor of Advanced Pianoforte Playing at the Paris Conservatoire, where he numbered among his pupils Magdeleine Brard and other gifted students. He has been the recipient of many orders including that of Chevalier of the Legion of Honor. When the Paris Conservatoire Orchestra was sent to America for a national tour by the French Government Cortot was included as the solo pianist. His success at that time led to other tours. Cortot is a fine instance of the scholarly type of pianist who does not permit the academic phases of pianoforte study to affect his naturally emotional trend. Miss Harriette Brower, who has conducted numerous conferences of this kind, received the following interesting comments from M. Cortot during the past season. America has been the musical host to pianists of many different nationalities. With the exception of Saint-Saëns, Pugnol and Ganz we have had very few from France and Switzerland. Therefore M. Cortot is especially welcome in America at this time.]

Technic Adapted to the Student

"You wish to speak to me about matters pertaining to the technical side of piano playing," began M. Cortot, after he had seen that we were comfortably seated, and he had placed himself on a piano stool before us. "That is a very important side, for the young student. Of course, in the earlier stages, the pupil must be very exact about everything connected with technic—hand position, finger action, relaxation, and so on. But, in presenting these fundamental subjects, the student's physique and mentality enter largely into the scheme, so that one can almost say the teacher must have a different method for each pupil. They cannot all be taught in the same way. I teach in the Conservatoire in Paris, and have ample opportunity to judge of the diversity of gifts. Naturally I have the advanced students and those especially talented.

"Do not be seated too low at the piano," he went on, continuing the subject we had begun; "the height at which one sits has much to do with tone quality. If one sits too low, and the elbow is below the wrist, the effort to get power often renders the tone harsh; whereas if the arm slopes somewhat down to the wrist, as is the case when one sits higher, the hand and arm are over the keyboard, which fact, of itself, lends weight and strength to the tone." M. Cortot went to the piano and illustrated his meaning.

Eliminate Unnecessary Practice

"In the early days, the student has to do considerable technic practice, but this should be so carefully chosen as to eliminate all unnecessary effort. Avoid useless repetitions, get at the principle—the heart of the thing you want to conquer, and cut away whatever is superfluous. Is it scales? What is the use of playing them over and over in rotation, as so many players do. It is only a waste of time. What is the principle? Is it not this?" and again the artist seated himself at the piano and played a short exercise, starting on C with thumb, then D with second finger, C again with thumb, B with second finger; in short, the hand over the thumb and thumb under the hand. The same exercise was to be played with other fingers and at wide intervals. "There you have the principle, and it is not necessary to play



M. ALFRED CORTOT

scales constantly in order to learn that principle. It is so much better to save one's strength for other things. As for variety of material, there is always plenty to be found in pieces. Take the difficult passages, one after another, study them in detail, one hand and then the other; best of all, make new material for technic practice out of them; accents may be varied, rhythms may be changed, and in many ways the passage may be developed in such style as to fix it deeply in the mind, besides making it valuable for finger, wrist and arm technic. This manner of study aids concentration and develops the resources of the pupil. It also does away with the mass of studies and books of etudes which some teachers consider so essential. The pupil realizes he is working on repertoire while at the same time he is developing and perfecting his technic. Of course this applies to advanced workers especially.

Rhythm Must be Inborn

"I do not consider the metronome at all necessary. If used it is apt to induce mechanical habits. Rhythm must be inborn; the student must feel the beat, the pulse. If he cannot do this, no amount of mechanical practice will supply this defect."

"Oh, but M. Cortot," we protested. "Just think of all the young people who love music and wish to study it—older people, too—who can get pleasure out of a nearer contact with music, but who may not be blest with this fine, inner sense of rhythm. The metronome would be their only salvation. Through its use they learn what rhythm means. What would they ever do without such a monitor?"

"Let them do something else besides music then," answered the French pianist. "I repeat it—let only those study music who have an innate sense of rhythm. You know what Hans von Bülow said: 'In the beginning was rhythm.'"

"And you would not permit use of the little monitor, even if it brought about the desired result, that is—educated the pupil to a sense of rhythm, which he seemed to lack at the start?"

"No," was the decided answer, "because it would be an educated sense, not inborn.

Teacher Like a Physician

"A thoroughly competent teacher will adapt his work to the needs of each pupil who comes to him. He takes the place of a physician and should be able to administer the correct remedy for every pianistic ill. He has all kinds of hands and various sorts of minds to deal with. A very large hand, with long fingers, can do quite different things from the short fingered, plump hand. The weak, flabby hand must have special treatment. Then the mentality of each student is so different from every other. So the resourceful teacher must be ready for every emergency; must be able to teach each pupil according to his needs.

Restoring One's Technic in Fifteen Days

"How are you able to keep your large repertoire in review, or in repair?" he was asked.

"I learn easily and must remember what I have learned. During the war I was three years without a piano, and did not touch a note. But I got all my facility and repertoire back in fifteen days.

"As there was no chance to use a piano, I was determined to keep my fingers, hands and arms flexible in some way. I did many gymnastics with them, so they should keep in good condition. I also had a silent keyboard to work on, and found it a most helpful and wonderful aid to the keeping up of one's technic. It seemed remarkable to me that I could get myself in condition so quickly; it must have been the gymnastic work I did, the clavier, and the constant mental work in keeping my repertoire in review. I learn everything very thoroughly.

A Piece Learned Is a Piece Memorized

"I consider it absolutely essential for the piano student to commit everything he attempts to learn, to memory. If he wishes to enlarge his acquaintance with music by getting the works of various composers and playing them through, there is certainly no harm in that. But this is very different from attempting to learn the pieces. For this one must study seriously, analyze the music, see how it is made up, consider its form and tone texture, and what the composer evidently intended by it.

"So many points need to be considered in the interpretation of a composition, aside from the technical development and performance. One of these aspects is a consideration of the epoch in which the composer lived. The men of a past age surely felt as deeply, as vividly as we do to-day, but they had a different

idiom of expression. This was partly due to the instruments of former times, which were small and delicate, with little power. The technic of those days was adequate for the instrument, but the dramatic power was not thought necessary. Therefore we need to play the older music in the style, tone quality, the psychological meaning it had in its time and epoch. Modern music needs all the resources of the present instrument, which can be made to express all the power, the delicacy, the passion and exaltation that are now deemed essential. We have a wonderful instrument, and if we understand and can control it, we can express every emotion of which the soul is capable."

The By-product of Counting Aloud

By Harold M. Smith

THE habit of counting aloud cannot be acquired too early in the musical experience of the child, for, aside from its special purpose, it contributes not a little toward cultivating attention to details. The mind of the pupil who is looking intently for note-values, with the observance of their proper relation to the beats of the measure, is necessarily keyed up to a higher degree of concentration than that of the pupil who merely "pushes down keys," and it naturally follows that he must observe details lost to the view of the other.

In many tests, I have found, to my satisfaction, that accuracy, as well as good rhythm, is the product of counting. A pupil who has played a theme inaccurately without counting will unconsciously correct many, if not all, the mistakes made on re-playing and counting aloud. Inaccuracy will often spring up after a pupil has learned a piece, for with each repetition, the act of playing becomes more and more automatic, until concentration falls to such a low ebb that the mind is merely a secondary factor in the execution of the piece. At the demand to count, the mind immediately awakens from its lethargy and once more assumes rulership over the fingers. This is merely another proof of the psychological fact that accomplishment is bound to be greatest where mental concentration is most complete.

However, care must be exercised in the case of many young beginners, especially those who experience difficulty in transmitting the written notes into tones on the keyboard, lest the insistence on counting at the very outset serve to confuse rather than help them. It is advisable in such cases to wait until the pupil can read and play the notes readily before requiring him to divide his attention between counting and playing.

To many beginners, the act of playing alone demands all their concentrated forces. Many a pupil has been hopelessly discouraged at the insistent demands of his well-meaning teacher that he count at the very first reading. With the independent action of the hands and fingers, as well as the close observance of fingering, the average pupil is taxed to the limit, until through practice he reaches the point where he is more "at home" with the piece. At this point, he is able to consider time with a hundred per cent. grade of concentration.

Passing Notes

The foot-operated pedal for instruments of the clavichord piano type was first used by the inventor, Pascal Taskin (1723-1795). Previous to his time this pedal had been worked by the knee or by stops like those of the organ.

The first musical dictionary appeared about 1745. It was written in Latin by Johannes Tinctoris, a Belgian. Its scope was decidedly limited. For instance, the only definitions under the letter H were "Hymnus, is the praise of God in song. Hymnista is one who sings hymns."

Obstructionists—or shall we call them conservatives or reactionists?—line the paths of musical history. Indeed many names are preserved in encyclopedias because of their great activity in disputing really worthy progress in the art. Wagner was beset by hoards of obstructionists who did all in their power to interfere with his progress. One of the most celebrated flutists of his time almost ruined his position in musical history by fighting tooth and nail the introduction of the Boehm flute, now universally used. This was Jean L. Tulou (1786-1865).

Accenting Compound Measures

By Philip Gordon, M.A.

THE subject of compound measures is always a bugbear to the student. We have the general rule that $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, etc., are simple measures and $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, etc., are compound. But the exceptions are so numerous that one is hopelessly baffled. For instance, example 1, which is written in $\frac{1}{4}$ time, is not compound, but simple. The piece is really in $\frac{3}{8}$ time, since there is but one strong accent in each measure. The second and fourth

a stronger accent than the triad in fundamental position. Those who have not studied harmony will at least realize that in example 1 there is but one heavy pulsation to the measure, whereas in example 2 there are two. Whenever there is a very strong accent on the third beat of every measure and one not quite so strong (yet stronger than the usual subordinate accent found ordinarily on the weak part of the measure), on the first, the measure is compound. Bach's *Allemandes* are generally good examples; that of the fifth *French Suite* is very clear and should be examined.

Even so brief a discussion as this must record the interesting case of Rubinstein's *Kammenoi Ostrow*. The first movement (moderato) is clearly in $\frac{3}{8}$ time, though the indication is C. We quote a few measures. The next part (*Piu Mosso*) is, on the other hand,



measures are, according to rule, more strongly accented than the first and third, and the last two measures are the response to the first two. The passage is quite clearly in $\frac{3}{8}$ time, and there are really only two beats to the measure.*

But let us now examine another piece in $\frac{1}{4}$ time. Example 2 is a case of compound time (the dotted



lines are inserted by the writer). Here the accents fall not on the first beat but on the third, on the beat following the dotted line. One might think that this is a case simply of misplaced bar lines, but the fact remains that in each measure there are four accents. One has but to notice that there is a change of harmony on every beat. Another excellent example is the first of Mendelssohn's *Songs Without Words*.

The rule to be observed in connection with cases like these is simply this: Consider a compound measure equivalent to two simple measures, if the accent comes on the third beat, the second half of the measure is clearly the second or accented measure of the usual iambic (unaccented followed by accented) structure. Students of harmony will easily realize that in the progression I, $\frac{3}{4}$, V, I, the inverted triad cannot have



clearly in $\frac{1}{4}$ or compound time, as example 4 shows. That is to say, if we ignore for the moment the change



in tempo, one-quarter in example 4 is equal to one half note in example 3. Yet the writer has heard the *Piu Mosso* played at break-neck speed because the student did not know the first part was in $\frac{3}{8}$ time. After the second part comes a *Lento*, which, though there is no change in the time signature, is clearly in $\frac{3}{8}$ time. Almost at the very end of the piece the theme of the *Piu Mosso* is repeated, but there is still no change in signature, though here the time is $\frac{1}{4}$. After four measures the *Lento* in $\frac{3}{8}$ returns.

The student who has some artistic taste will seldom go wrong on the subject of compound times; if he is a conscientious worker, all he needs is a little help and suggestion.

*EDITOR'S NOTE.—It is true that even the great composers have at times been a little careless in the matter of notation, however we believe that Beethoven acted advisedly in marking this march $\frac{4}{4}$ and not $\frac{2}{2}$. It must be that Mr. Gordon is accustomed to play it faster than the majority of good players; at the commonly accepted tempo $\text{♩} = 63$ to $\text{♩} = 72$, there are certainly four dignified beats to the measure, with a secondary accent on the third.

How Much Do You Practice?

By Elizabeth A. Gest

No doubt you have heard that question asked over and over again, have asked it yourself, and have been asked by others. Teachers ask their pupils as a matter of business; parents ask their children as a matter of duty; friends ask each other as a matter of curiosity. And what about the answer—one hour, three hours, as the case may be, but is it the truth? Take the two-hour-a-day student, for example, and try this acid test on yourself.

Your model schedule would be something like this:

Exercises	Scales	Arp.	Studies	Bach	Pieces	Review	Total
10	10	10	20	20	30	20	2 hrs.

Now put your watch on the piano and see if you come up to "scratch."

Open piano at nine A. M. Lose three minutes getting music ready. Time used for exercises reduced to seven minutes. Look out window at passing vehicles—scale

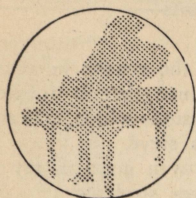
time reduced to six minutes. Play a few measures of something that is "running through your head"—arpeggio time, seven minutes. Leave room to get glass of water—studies reduced to sixteen minutes. Called on phone—Bach reduced to fifteen. Postman rings bell—look over mail and reduce pieces to twenty-two minutes. Search for part of missing piece—review reduced to sixteen minutes.

Your actual schedule would be—

Exercises	Scales	Arp.	Studies	Bach	Pieces	Review	Total
7	6	7	16	15	22	16	90 min.

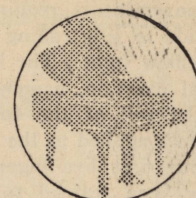
As it should be. 2 hours per day = 12 hours per week.
Season of 40 weeks = 480 hours per year.
As it is.....90 minutes per day = 9 hours per week.
Season of 40 weeks = 360 hours per year.
Loss by waste... 120 hours per year.

Do you think you can afford to carry that deficit?



More Advanced Technical Exercises and the Relation of Technical Exercises to Studies

By OSCAR BERINGER



THERE are two primary qualities of touch, namely, legato and staccato.

Legato implies the joining of two or more notes with no cessation of sound; staccato the detaching of every note with cessation of sound, be it ever so small, between each two. So far all exercises have been played legato, but all of them can and should now be practiced with staccato touch as well.

The older composers, Beethoven included, divided staccato touch into three kinds. The following marks were used to distinguish one from the other: \cdot \cdot \cdot

The first, the dash, denoted a quarter sound and three-quarters silence. The second, the dot, half sound and half silence. The third, the dot and slur, three-quarters sound and a quarter silence.

The dash is now almost obsolete; Brahms uses it occasionally, and in my opinion it is a pity to eradicate it. It seems to me that all three have their value in helping to establish the character of a composition. The dash is especially useful to indicate pizzicato effects, for which the word *secco* is now generally used by composers.

We will now consider in what way these different species of staccato touch are produced. The first and most important is the so-called wrist-staccato, but more properly named hand-staccato. To produce this the arm from shoulder to elbow must hang loosely in much the same muscularly relaxed condition as in legato touch. But from elbow to wrist the muscles require some contraction so as to permit the lower arm to remain in a suspended, or as Matthay calls it, in a self-supported condition.

The weight of the hand will be found quite sufficient for tone production. This is accomplished by a fall of the hand from the wrist, the latter being in an absolutely relaxed state, the fingers moving hardly at all, only sufficiently so as to insure accuracy, and to avoid two or more fingers alighting on the same note. The fingers themselves must be in a less fixed state than for legato.

Staccato depends entirely on the upward movement of the key. The downward movement determines the quality, the upward movement the quantity of the tone. Nevertheless, I would advise the downward movement to be practiced, without the quick release of the key being observed. The hand must learn first to fall correctly on the key before it is taught this subsequent quick release which is necessary to insure staccato. The quicker the release, the shorter will be the tone. If the down and upward movement were taught together, there would be danger of the hand-weight not being equally transferred from note to note.

In practicing staccato it will be best to begin with the simplest five, or rather two finger exercises and continue these exercises in the same order as for legato.

Extended arpeggi are excluded. They ought to be taken much later with staccato touch. I cannot warn teachers strongly enough against the old pernicious habit of throwing the hand back from the wrist as far as possible, in order, as was said, to insure absolute looseness of wrist. It does nothing of the kind. What it really does do is to contract the arm muscles in the most vicious fashion.

Tone production commences when the finger reaches the surface of the key, then why throw back the hand to such an enormous distance? Surely this is nothing but a waste of space and energy. The staccato of which we have been speaking is the one principally used, excepting for those passages which require light and rapid playing. In this case we use finger staccato, the tone being produced solely by finger action. Hummel in his *Pianoforte School* describes this as "hurrying the fingers away from the keys very lightly in an inward direction, the fingers being rapidly drawn towards the palm of the hand." This kind of touch is

especially necessary for the rapid repetition of the same note as in the following example:

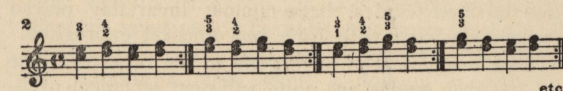


For soft staccato chords the first kind of touch is used. If more force is required the lower arm from elbow to wrist has to assist, and in very loud chords the upper arm has to come to the rescue as well.

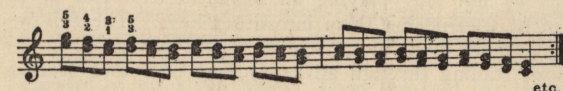
It is best to teach hand-staccato only at first and leave finger and arm-staccato till a later period.

The next technical exercises which should be taken in hand are those dealing with double notes, thirds, sixths, etc.

It is advisable to begin with thirds and to practice them legato. We should begin with stationary hand, as in the following example:



Then follow exercises with moving hand as in the following example:



Scales should come next, but before beginning these it is advisable to take preparatory exercises for the movement of the thumb, as this is rather a complicated performance.

These exercises are best chosen from the scales themselves, as in the following example:

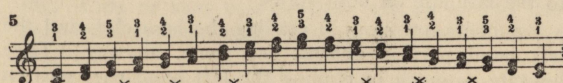


It will be noticed that these exercises are not in the key of C. The reason being that it is much easier for the third finger to go over the fourth or fifth on to a black key than a white one. It is always better to start with the easiest.

In exercises with stationary or moving hand it is possible to get absolute legato. In scales this is not possible, and can only be attempted by a kind of compromise.

If more than three thirds follow on successive keys the thumb in ascending will have to release its key immediately after contact. In descending the upper note suffers, as the third finger will have to leave its note at once.

If the fingering in the following example is taken, the changes will occur in the places marked with the star.



The compromise is effected by the upper note in the right hand being played as legato as possible in ascending, the lower note in descending.

In the left hand the same changes occur in the opposite direction.

Legato passages in sixths necessitate considerable extension of the hand, which affects arm relaxation. It is therefore better to postpone such exercises until this latter has become second nature to the pupil.

But staccato sixths may now be practiced as a preparation for octave playing.

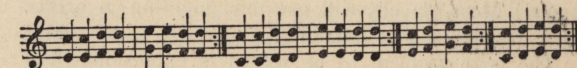
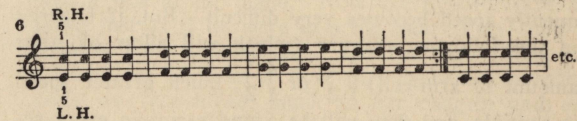
These are especially necessary for smallish hands which are not yet capable of reaching an octave. These exercises should be played throughout with the thumb and the little finger. The hand must be slightly raised about an inch above key level as the tone must be produced by a fall of the hand from the wrist on to the keys. In quick passages less than an inch will be sufficient. I must again warn teachers against the throwing-back-as-far-as-possible method.

Octave passages must begin in the key of C. The white keys are easier to reach as they are nearer the player. It is better not to attack the keys too near the edge; that is not too far from the black keys, so that when black as well as white ones are required, the necessary shifting of the hand forward and backward is limited as much as possible.

It is best to begin octave exercises on one sixth or octave, repeating this till the hand is thoroughly accustomed to the fall and subsequent rise, and can accomplish this with the minimum amount of necessary contraction.

This should be gradually extended to 2, 3, 4 and 5 octaves before the scales in octaves are attacked.

Example:

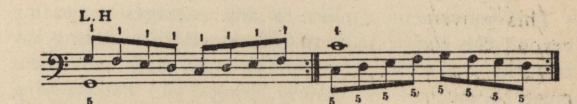
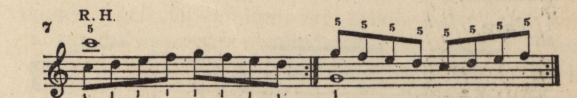


Extend passages to five and eight notes.

Legato octaves require a totally different treatment. This is best accomplished by a slight rise of the wrist when in the act of approaching each new octave.

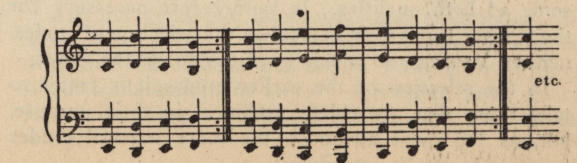
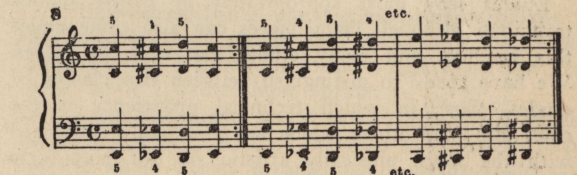
The following examples are very good preparatory exercises for the thumb and little finger.

Example:



As it is much easier for the fourth finger to go over the fifth from a white to black key, these exercises should be begun with chromatic passages as follows:

Example:

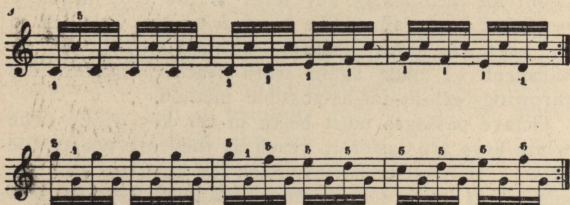


Trills form a very important part of pianoforte playing. I have not taken these sooner as an entirely new movement is required for them. This consists of a side to side rolling movement of the lower arm from elbow joint. The best trill can be accomplished by dual exertion, namely, finger movement combined with the roll of the fore-arm. The name "shake," sometimes applied to the trill, indicates this motion.

In our first five-finger exercises, the fingers have already been trained to a certain extent for trills, but it becomes necessary now to still further train independent finger movement. The best exercises for this purpose are finger exercises with held-down notes; that is to say, three fingers being silently held while the remaining two are being exercised. These exercises are especially of use as a preparation for the manifold passages which are met with, where one and the same hand has to play other notes simultaneously with the trill. In such passages the arm can be of very little assistance; the fingers alone have to do the work.

For trills with arm-roll, it is best to take some preliminary tremolo exercises, such as the following:

Example:



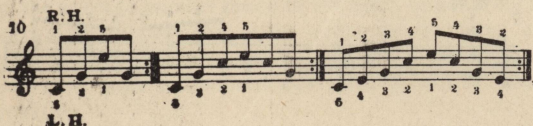
In combining the two movements care is required in order not to exaggerate this elbow roll. This should be only sufficient to allow of the following of the natural impulse felt by every performer, especially in long trills.


How natural this impulse is can easily be proved by playing trills in thirds in one hand, and fingering them in the normal way, $\begin{smallmatrix} 3 & 4 \\ 1 & 2 \end{smallmatrix}$. In these it will be found impossible to use elbow movement, and consequently speed becomes very difficult. But, if fingered in the following manner (which will allow of some amount of arm-roll) $\begin{smallmatrix} 5 & 4 & 3 \\ 1 & 2 & 1 \end{smallmatrix}$ or $\begin{smallmatrix} 4 & 3 \\ 1 & 2 \end{smallmatrix}$, much greater speed is possible, and they will be found easier in every respect. Most players will use this fingering in preference whenever it is possible.

The next problem to be solved is extensions—i. e., passages extending beyond the compass of an octave. These require a more pronounced lateral movement of the hand than is necessary in broken chords.

In the following example the hand has to turn laterally in order to reach the top note E. Further assistance is rendered by a slight rise of the wrist when in the act of reaching this note.

Example:



This movement applies to any passages extending beyond the compass of an octave. Before closing my remarks on technical exercises one new movement must be touched on, namely, jumps and the crossing of hands. The movement in both cases is similar, the action coming principally from the shoulder, the arm swinging from the shoulder in a curve, as .

We will now consider the relationship of technical exercises to etudes.

Etudes may most appropriately be called applied technique, although many pieces can also come under this heading, and many etudes can rank as pieces. We have really to distinguish between two classes of etudes, those in which technical proficiency is the chief aim; the others which are principally concerned with the more musically artistic side of pianoforte playing. There are many of course which combine some of both qualities. It is therefore necessary for the teacher to be most careful in the selection of etudes, neither leaning too much to one side or the other.

In the selection of the earlier etudes it is better to take those that are chiefly technical in their purpose, but, as the pupil advances, the more musical etudes may gradually be introduced.

Many teachers, especially of late years, have asserted that etudes are not necessary, that purely technical exercises are of much more use, as for these the player has to concentrate his mind on technique and nothing but technique. They seem to forget entirely the real object of technique, which is a preparation for real artistic music-making. I need scarcely say that I do not agree with their view. I consider it of the utmost value never to lose sight of the artistic side, even from the very beginning, for fear of pupils becoming mere technical machines. They run a grave risk of becoming so, as it is only possible for pupils to concentrate their minds for a comparatively short space of time on technical exercises even if all the possible changes advised by me in a former article are adopted.

Pupils will, however, not only be interested in applying the already-acquired technique musically, but feeling the beneficial result of their technical practice, will give them a renewed interest in all further technical efforts.

The words "applied technique," translated into practice, imply the necessary combination of etudes and technique. After any particular species of technique has been conquered it is time to select an etude which deals entirely, or at least mostly, with that particular branch.

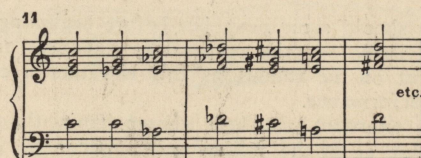
In the earlier stages it is unwise to introduce an etude which requires too many forms of technique. Later on, this is of less importance.

In conclusion I may say, that in advising the technical exercises and etudes combined, it is from practical experience that I am speaking.

The pupils who have come to me from teachers who have tabooed etudes, have almost invariably played mechanically, and with little real musical expression.

Those teachers who have gone to the other extreme and say that etudes are quite sufficient technical preparation, make as great, or even a greater mistake. Their pupils are hampered every moment through want of technical preparation by the inability of the hands to express what the mind wishes. No, both technique and etudes have their place in the artistic training of the pianist.

P. S.—I must once more call attention to the necessity of not only playing all technical exercises in C, but of transposing them into other keys. The following simple modulatory scheme (by semitone progressions leading through all keys) may be found useful:



Starting Them In

By C. Roe

ALMOST all the modern piano instruction books start the young student in playing with both hands, but with both parts written in the treble clef. What is more, they continue so for half or two-thirds of the book. Some teachers omit part of this, but a great many teach according to these books. Both clefs should be taught in the first lessons. It is very confusing to a beginner, and especially a child-beginner, to try to learn the bass clef after he has the notes of the treble clef fixed in his mind.

One pupil said it made her feel like Emmy Lou—first she learned that the second line of the treble staff is A, and then, that A is "dough." Of course, figuratively speaking, we tell them that A is Do, but if we teach the Do as soon as the A it is much easier.

Here is where a nice, big chart comes in handy. Take the old, old method of writing the notes up and down from middle C, and have the pupil write the notes on the chart, beginning with middle C and going to the last line on both staves.

Beginners are slow in reading the bass clef, and the left hand part is difficult for them, anyway. They hesitate as much in reading the left hand part written in the treble as they do when it is written in the bass. Not only are time and patience saved, but much confusion is avoided by writing both staves and the child can play other easy songs which he may see—pieces outside his lesson—and nothing is so encouraging to a child as to find out something for himself.

First Steps in Memorizing

By J. H. Roberts

A PUPIL recently gave me as the reason he thought memorizing a profitable procedure that it formed a good foundation to retain impressions which, otherwise, slipped through the mind like a sieve.

The following method has proven good in my own work with all except the younger students:

Assign a page of the new piece and ask that it be memorized with the hands separate. Then take four measures, or an entire first phrase, and have the student play the right hand three times and then attempt it without the music. If he gets through it, good, if not, go over it three more times or until it can be played accurately without the music. Now test it by playing it again three times from memory. If he gets through it once, and yet the second or even the third time makes a single mistake he must go back to one hand again until successful.

Continue this with the right hand through the entire lesson—a phrase at a time. Now test through the lesson two phrases at a time from memory. Then test through the entire right hand. The left hand must be worked through in the same manner.

The next lesson, put the hands together, play and test a phrase at a time.

Memorizing this way brings out a closer concentration and observation of details than playing a hundred times with the music.

How to Concentrate in Music Study

By Sarah Elizabeth Spratt

EVERY day bright, ambitious students of music ask "how can I learn concentration in my practice?" A very famous piano teacher says that concentration is the cultivation of a steady mind, to prevent it from going capriciously here and there, under the influence of interests which happen to be present at that particular moment.

Every music-loving student does concentrate to some extent, but usually only on the subjects that interest him most.

Let a botanist and a geologist take the same walk; the botanist will see only the flowers and plants; the geologist will see only the stones, and different layers of earth. At the end of the walk each will be ignorant of other objects along the road than those upon which they had centered their minds.

This illustration exemplifies the methods of practice employed by the majority of music students. For instance, a student may be all that is desired, so far as rhythm and fingering are concerned, but he becomes so accustomed to listening only to rhythm in his practice that he finally becomes tone-deaf, and his playing sounds monotonous and harsh to others. Another pupil may have a beautiful, sympathetic touch, but listens so intently only to tone that he neglects rhythm and fingering. Concentration should be centered upon all the marks of true musicianship, which consists of quick, accurate sight-reading; an ear that is trained to detect the slightest flaw in rhythm or tone and a sympathetic comprehension of every mood the composer wishes to convey. A good plan would be to write the following on a piece of cardboard and keep it before you while practicing:

Correct playing:

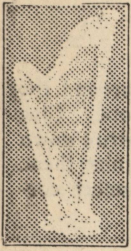
{	Sight-reading.
	Rhythm and accent.
	Fingering and position.
	Phrasing.
	Expression.
	Pedal.

Perhaps the best plan to begin with would be to take your old pieces, play very slowly, note every sign. You will be sure to discover something you never noticed before.

If at first you cannot properly concentrate on all the above-named requisites, then try one or two at a time. First thoroughly concentrate on sight-reading and fingering; the next time rhythm and phrasing; and the next time pedaling and expression; then try putting them all together.

GENIUS is the agency by which the supernatural is revealed to man.—LISZT.

"I CAN always leave off talking when I hear a master play."—ROBERT BROWNING, *A Toccato of Galuppi's*.



Practical Suggestions in Teaching Beginners the Pianoforte

By EDITH LYNWOOD WINN



Obedience

THE first step in child-training, whether in music or anything else, is to teach OBEDIENCE. Obedience must start at home. In home life we occasionally begin with a *negative* command to prevent disobedience. In music it is better to present a *positive* idea, give correct examples, and wait for results patiently. One teacher repeated a command six times. *Once is enough.* Make the directions clear. Simplify commands to suit the grade of the child. Prevent wrong processes at the start. Go slowly and require quick obedience. If the child does the same thing wrong several times, do not repeat the command over and over impatiently. Ask the child to state very clearly in his own way what you said. Then ask what it means. Do not play the passage yourself over and over. This is too much like *thinking for the child.* Maintain a friendly spirit. *Enormous patience should be the motto of teachers of children.*

Preparation

The child starts the lesson. If the teacher says, "Now, don't do this," or, "Listen to me," several times, the child is confused. Lead the child to the piano in a cheerful, confident manner. Sit at a neighboring piano in perfect position. Tell the child to sit as you do. Always say, "Do this," or "Do as I do," cheerfully and give the child only a few directions to follow. Add to these each week. Secure the correct fundamental position before going on to the playing. Show pictures of artists in correct positions. Show no pictures of *false* positions. The false models confuse the child. See that the child has something to occupy his whole mind during the time of the lesson. Give commands pleasantly. Do not ask the child to "Please do this or that." He will soon think he is conferring a favor on you by obeying a polite request. *The command should insure obedience.*

The last point in the lesson should be clearly stated and taught. See that the child understands. A right impression at the end means progress for the child.

Securing Interest

The association of obedience with interest secures attention by quick means. Pleasure in work insures quick obedience. Commands ought not to conflict with the natural inclination of the child; but alas! the child does not know what is for his interest. If he can do what he enjoys, and at the same time follow the directions of the teacher with quick and willing obedience, all is well. We must associate obedience with pleasure and self-interest. That is why the kindergarten methods of our day, as applied to music, are so valuable.

In obtaining good results, the quality of the voice and inflections are a help to the child. Sunshine in the voice is akin to sunshine in the heart. A rasping, fault-finding voice is not in line with constructive teaching. Even tones, clear enunciation, gentleness mixed with firmness, are a help. The nervous child is soothed and cheered. The timid, bashful child needs encouragement. Belief in a child's ability is a fine mental stimulus, both for the student and his teacher. One can say to a pupil "Do this," in half a dozen different ways. Be cheerful!

One word more: Commands must be given slowly. Do not criticize a child sharply in the presence of another child. Commands should be given with firmness, force and poise of the voice. *The adult attitude can never be applied to a child.*

Outside Influences

It is instinctive in a child to *experiment* with the violin or piano; to make tunes and try out new ideas. We must respect a child's work and let him know that we respect it. *Small beginnings make great endings.*

The child wishes to handle things in the studio, to talk about home matters, to look around the room. Hold his attention as long as possible; let him relax,

then start in again. The conservatory teacher, who has to teach "by the clock," cannot allow this diversion. In this case, if the child sees something interesting, put it out of his reach until the lesson is over. Then tell him to listen to a story, and put the article in your story.

Harold Bauer in his Paris studio allowed no pupil to have distracting influences. His walls were bare, his studio simply furnished, and his piano devoid of books, pictures, etc.

This constitutes the ideal environment for the child at his lesson. There must not be too attractive things around. *The matter of intense interest is the lesson.*

Destructive Criticism

You cannot change a child's nature. A boy wishes to engage in manly pursuits. If music seems unmanly, he will dislike it. If you show him the pictures of Hofmann, Heifitz, Elman, and other artists who played very well in childhood, he will respect music more. The girl must play different pieces from the boy. The subject of a piece awakens imagination. A boy cannot tolerate a piece about a doll; it is difficult to awaken his interest in flowers; but bird subjects or the manifestations of nature interest him. Marching music is his delight. He can see the soldiers stride and feel the pulse of the stirring drums. To destroy his picture, or make fun of his impressions, is wrong. *Nothing hurts him like being belittled.*

One boy tried to play secretly all his grandfather's old jigs. The teacher found this out and requested to see the book. She played them, too, and remarked that the old dance forms were very useful, if taken as bowing exercises, not too fast, and if one were careful of pitch and tone. Then she told the boy the story of some of the old dance forms, and showed him pictures of old English country dances and Maypole dances. The child practiced and played the dances right, pleased his grandfather, and by-and-by tired of them. *If he had been antagonized, he would have still played the old dances in secret and played them wrong.* As it was, he learned some technic from them and pleased his grandfather into the bargain.

Substitution

If the young student seems to lose interest in his piece, substitute another, saying, "We will give this piece a little rest." Try to find out why it did not attract him. Perhaps it was not sufficiently rhythmical or melodic. Perhaps it did not awaken a mental picture. Appeal to the child's imagination at once. In changing the piece, ask yourself: Has he studied the key? Are there too many new principles involved? Are there too many technical difficulties? Has it a strong melodic value? Is the child's hand ready for it? Is the name of the piece attractive to his imagination?

So many things enter into a youngster's own estimate of the merits of a piece that it is a very easy matter for him to lose interest in it. The teacher must be keenly on the watch to change the piece if it requires too long a time to absorb its content and obviously bores him. Enter enthusiastically into his mood. Use suggestion in the hard places. Mark the places to be studied or played a great deal. Do not invent easier ways of playing a passage, if the pupil can really play it as originally marked. Put him on his mettle to face it. Be careful to insist on one fingering. Cuts or easy modifications are, as an old European teacher once said, "bridges over which donkeys may ride."

Start the youngster on something melodic as soon as possible. Folk melodies must be used as soon as the child can play them. To gain his interest, let him sing what he plays. Counting or beating time away from the piano or violin may be a good idea, but the child *must learn to play and think.* The teacher should not forget the psychological law of co-ordination.

Pencil-tapping and beating time on the table with pencil or fingers may be in accordance with modern ideas of child education, but it does not establish co-ordination of faculties. Back in the child's consciousness is a mental picture of a table as he counts. The piano keyboard should be on his mental retina, if he is thinking of hand position; but if he has progressed far enough to fix his mind on the music, he must transfer the page to his mental retina. Do not help him too much. *Do not do his work for him.* Explain everything, and trust him to work out things for himself as much as possible. Never let him see that you are tired or one bit discouraged. Never tell him about the great progress of another pupil. This will discourage him. Never show impatience if he fails. A teacher who has no control over her temper cannot expect good results.

Sharp tones hurt a child. A low, persuasive, confidential tone is the thing desired. Some children cannot play at recitals without fear and nervousness. Overcome this by having the child play to you alone, and say you are the audience. Treat the matter as a little bit of play; set rows of chairs in the room for audience and soon the child will be playing the game with you.

Games

When the young performer has finished playing, applaud. Then ask him to walk to the door and come back to the center of the room, bow to the people and take a seat at the piano. Now ask him to leave the piano just as if he were in a big hall. Very soon he acquires poise and freedom. His fear leaves him. At a recital of children a little girl applauded before a piece was concluded, much to her chagrin and embarrassment. All present laughed except the teacher, who said: "We are all glad Helen likes the piece so well. And she has really done what we all wanted to do."

This put Helen at her ease, and she stopped crying. The child was very sensitive, and could not bear to be laughed at. When it came her turn to play, she was quite at ease.

A game of Post-Office after a children's recital is a very good form of diversion. It also teaches concentration and is a memory test. Give each child a piece of paper or card bearing the name of a famous composer. If the children are small, write something about the composer on the back of the paper, a short fact of interest to the child mind. Let the youngster "pretend" he is to represent the composer. Now take your place behind a table or two chairs, inverted, and call yourself the Postmaster. Place in the little boxes or spaces between the rounds of the chairs letters for the great composers. Each child draws one or more letters. Possibly some letters contain pictures of the composers. When the letters have all been distributed, come out of the Post-Office and place on the front of it "Closed." Gather the children in a circle and ask each one to read his letter. If some children cannot read very well, have an older child read for them. Now ask all to read in quick succession. The letters may read thus:

1. I am Mendelssohn and I come to greet Haydn. I am very fond of spring, so I wrote a *Spring Song*. Papa Haydn, I like your music. You wrote the *Seasons*, while I wrote about Spring.

2. I am Schumann, and I send a letter to Mendelssohn, my good friend. I wrote a piece called *Traumerei*, which means dreams, but I never could take time to write a *Wedding March* like yours.

3. I am good old Bach, who had twenty-one children of his own. I am writing to Handel to find out who the *Harmonious Blacksmith* was. I never wrote about a blacksmith or an ox. I liked to write dances in a suite. One is called a gigue, or giga, what we call a jig.

4. I am Edward MacDowell, who wrote about a

Water Lily and a Wild Rose. Can you think of anything sweeter than these subjects?

Sometimes the game may be played thus: Place a picture of a composer in each child's hand. Let the child go to the Post-Office, after writing on his picture the name of the composer represented. Address the letters thus: Mozart, Germany; MacDowell, America; Nevin, America; Elman, America; Bach, Germany; Grieg, Scandinavia. Very young children may not be able to play the game thus, however. In this latter case, deal with the childhood of the composers, and contrive simple, childish letters.

The Hotel Game

The children are told to say: "I am very tired to-night; will you give me a bed and supper?" "I am the hotel keeper." I say in reply: "I must know who you are. Come into my office."

Each child has a paper pinned to his or her shoulder. The answers are as follows:

I am Handel. I once lived in England.
I am Heifitz. I am a great violinist.
I am Madame Homer. I sing in opera.
I am Josef Hofmann. I am a pianist. I live in America.

If the game of names is too difficult, substitute other

devices: I am the C Scale. I begin on the first added line below the staff.

I am the staff. The notes lean on me.

I am a half note. Two of me make a whole note.

The children form their own definitions.

Game of Composers

Place about twenty names of composers around the room, pinned to the wall. Number each one. Give each child a piece of paper and tell him to write down the names of composers as fast as he recognizes them. The one who has answered the greatest number correctly, receives a little gift.

Saving Hours at the Keyboard

By Hermann Becker

It is my endeavor to show in this little essay how a short series of concentrated muscular exercises for the fingers and hands, if practiced daily, will eliminate the hours of wearying and mechanical finger exercises.

These little exercises may be practiced away from the student's particular instrument, and thus the whole of the mental concentration is given to the fingers.

There are many students of stringed instruments and pianoforte who, through lack of time, physical strength, or both, are unable to perform the drudgery of prolonged finger exercises on their particular instrument, in order to develop that strength and independence of fingering necessary to gain tone and technic. That these hours of finger toil are unnecessary I shall endeavor to show, and why.

It is a well-known fact that muscular strength may be prodigiously increased by concentrating the mind fully on the muscle or muscular group where the development is required. Further, it should be equally well known that development obtained with such concentration of the mind upon the actual muscle is increased at a greater ratio the more one makes use of one's powers of application and concentration. In other words, it is far better to concentrate fully for a short period of time while training the muscular system than to perform prolonged exercises without concentration.

Scientific Reasoning

This point thoroughly understood, we now proceed to why this is so. When a group of muscles is scientifically exercised under a fully concentrated will, new rich blood is sent to that group in greater quantity and force. The old tissue is broken up and absorbed under this increased pressure and is eliminated from the body through the lungs and skin, the ultimate relaxation enabling the increased blood pressure to continue its journey, replacing the old with not only new but stronger tissue.

When we lift a finger from the keyboard it is in answer to a mental order compelling the action. The greater the mental impetus or stimulus the greater will be the physical stimulus, always providing that the muscles are trained to responsiveness. We will assume that a fifth (little) finger trill on either violin, 'cello or piano is being practiced. This is a difficult finger to trill with—why? Because in everyday life the ring and little fingers are rarely used, and have become bound by a band of ligament through generations of disuse. This ligament has to be loosened by muscular exercise before these fingers can become independent.

Before these muscles can be rendered completely loose and independent it is imperative that the utmost limit of their contraction be used, as well as the counter-relaxation.

When performing finger exercises on either keyboard or fingerboard the fingers fall on the keys or strings—but no further. Each finger is capable of a much greater contractile movement than the keyboard or fingerboard will allow, therefore these digital exercises as generally practiced do not allow of the full stretch and contraction of the fingers.

Now, a system of exercises whereby the fingers are allowed to reach the utmost limits of their stretching powers will surely reap results much more quickly, especially as the mind is given the full rein of its concentrative powers, which it can more easily do during the shorter period of time occupied in the performance of such a system of exercises. Students who wish to have absolute finger control, which includes independence, elasticity and strength, are recommended to practice the exercises or similar exercises given in this essay and to bring all possible concentration of mind to bear upon them. My readers are assured of a delightful ease whilst running the fingers over the keyboard or fingering after a very few weeks' practice, and the exercises conscientiously performed will assuredly save many weary hours of scale and finger exercises. The fingers should ultimately respond with alacrity to the student's slightest wish; he must feel that he is their master, and that they obey his every mental suggestion. In nearly all cases a student feels that in violin or 'cello playing faulty intonation is a result of the inability to drop the fingers in their true places on the strings, simply because of the lack of muscular control. Fingers will not generally do what is required until concentrated muscular exercises enable them to be harnessed to the will. A young horse, until he has been trained, will do nothing that its master requires. It has to be trained to the obedience of a master mind, and only then does it become of utility. Your undeveloped fingers are your wild and untrained horses, and they will work comfortably in harness when they are trained under your master mind.

Mechanical exercises mechanically performed always produce mechanical results. Scientific exercises concentrated upon and controlled by the will produce results in which mentality reigns, and such exercises bring about better results in a shorter period. Having dealt with cause and effect we now proceed with the exercises.

Exercise No. 1

(a) Lay the tips of the fingers of the left hand, without the thumb, on the edge of a table, as in pianoforte playing. (It is absolutely essential that the nail joint be well bent and perpendicular to the table. The fingers should also be equidistant.)

(b) Raise the second finger (forefinger) from the table as high as possible from the knuckle and with all joints well bent.

(c) Keeping the other three fingers and the thumb in position, push the raised first finger to its utmost stretching capacity below the table.

(d) Hold in this position whilst mentally counting 12. Endeavor to stretch the first finger still more and more.

(e) Raise first finger to position (b).

(f) Knock finger forcibly on table in its correct equidistant position next to the others.

The whole series of finger positions must be performed with each finger in turn, until each member is comfortably tired, after which the whole hand must

be dropped relaxed in the lap, and the whole series of movements performed in a like manner with the right hand.

The whole exercise should occupy ten minutes, and should be performed twice a day.

Exercise No. 2

The first exercise having been performed twice a day for one week, Exercise 2 should be taken.

(a) Position as in (a) of Exercise 1, fingers on tips and equidistant.

(b) Raise second and third fingers together as high as possible from table.

(c) Keeping fourth and fifth fingers in position, push the raised digits to their utmost stretching capacity below the table.

(d) Follow instructions as in (d) of Exercise 1. Move the lowered fingers about whilst endeavoring to stretch them still more and more downwards.

(e) Raise fingers to position (b).

(f) Repeat once more.

In this series of finger positions each group of two fingers should be used. They are paired in this order:

Second and third (as illustrated); fourth and fifth, third and fourth, first and fourth, second and fourth, third and fifth.

(NOTE:—Second finger always means forefinger, the others following in order.) This exercise must be also performed by each hand in turn following the remaining instructions as in Exercise 1.

Exercise No. 3

This should be done during the third week, and is the most strenuous of the three.

(a) Position as in (a) of Exercise 1.

(b) Raise second, third and fourth fingers as high as possible from table, levering strongly on fifth finger (with joints bent outwardly).

(c) Push the raised fingers as far below the table as they will go. The fourth finger must be kept with nail joint perpendicular to table.

(d) Raise these digits as at (b), and repeat. (The concentration on stretching for a period of twelve slow counts must not be forgotten.)

Here we have the fingers pushing down below the table in groups of threes.

The groups follow in this order:

Second, third, fifth (as illustrated); third, fourth, fifth; second, fourth, fifth; second, third, fifth.

This exercise will stretch every muscle and ligament connecting the fingers and hands, and should speedily reduce any difficulty of finger strength or independence.

A violinist or 'cellist would considerably benefit by practicing the exercises, using his first string in place of the table. The violinist should hold his instrument in the same manner as the mandolin is held. When practiced in this way, the violinist or 'cellist has the added advantage of hardening his finger tips from their firm placing on the strings.

How Many Pieces Should a Pupil Learn During the Year?

By T. L. Rickaby

As a general rule music pupils do not have enough music to show for the time they spend in lessons and practice, because the majority of pieces assigned are often too long and are usually intended for recital or exhibition purposes. So that weeks and even months are given to one solo when the time might have been

more profitably spent on a goodly number of shorter, if not easier, pieces. Music is tonal literature. One learns to read so that the entire literature of a language may be at one's disposal. The entire literature of the piano is too much for any one person to master, but anyone may become acquainted with a goodly portion of it. The first two years of a student's work are

formative as to technic, rhythm and taste, but afterwards real piano music—the genuine literature of the piano—should be taken; not so much for display, but for the pleasure of it—for personal culture and artistic development. Just as many pieces may be taken as the pupil has musical intellect to understand, the ability to accomplish and the time to learn.

Secrets of the Success of Great Musicians

By COMMENDATORE EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tchaikowsky (August); Berlioz (September); Grieg (October); Rossini (December); Wagner (January); Schumann (February); Schubert (March); Mendelssohn (April); Beethoven (May), and Bach (June)

Mozart

THIS series of articles has in the first place the purpose of stimulating the young as well as the old musician to the emulation and, as far as possible, to the imitation of the great, in order that they may reap the full benefit of their gifts and their labor. In Mozart, however, we are confronted with an anomalous fact. Some of his traits are certainly worthy to be taken as a model, others on the contrary should be eschewed. We have here a musical genius, perhaps the greatest that ever lived, whose industry and assiduity in his work were incessant—yes, phenomenal!—whose integrity of character was praised by all his contemporaries. Yet he languished in poverty the greater part of his life, having to fight hard for mere existence. That, of course, would not be very encouraging for students trying to follow in the footsteps of the luminaries of art, for—materialistic as it may sound—one cannot live upon glory and fame alone, and even if posterity may recognize and honor a great man after his death it is desirable not to struggle with actual hunger on this side of the great divide. We shall try to explain this seeming puzzle and see that even exceptional gifts and persevering study are not enough if not accompanied by a generous balance of the practical. An idealist is an exalted, glorious sight, but he very often must bear the cross of martyrdom.

Wolfgang Amadeus Mozart was born January 27, 1756, in Salzburg. Because little by little, Wolferl, as he was called in the Austrian dialect, revealed extraordinary musical abilities, his father lost no time in training and developing them with consummate art. Being himself an excellent musician, an admirable composer, and gifted with exceptional knowledge, Leopold Mozart possessed in himself all the necessities for undertaking the education of such a talented child. Grimm, the famous historian, whose testimony is above suspicion, gives him a brilliant testimony. "The father," he says, "is not only a clever musician, he is also a sensible man and of sound judgment." He and his wife were considered the handsomest couple in Salzburg in their day. Of seven children born to them, they lost all but Marie Anna, who was known by the pet name of Nannerl, and our Wolferl. Marie Anna was about five years older than Wolfgang. Both gave evidence of an extraordinary talent for music.

An old friend of the family, the Court trumpeter Schachtner, tells us that children's games and plays had no interest for little Wolfgang unless accompanied by music. "Whenever the children carried their toys from one room to another the one who had nothing to carry was always required to play or sing a march." Arrived at the age of five, the Lilliputian Kapellmeister commenced his active career by composing minuets which his father wrote down from his dictation. They were published by Otto Jahn after the original manuscripts. Even as a child he was full of fire and vivacity and had it not been for the excellent training he received from his father he might have become one of the wildest of youths, so sensitive was he to the allurements of pleasure of every kind.

His ear was so acute that he could remember that a violin of his friend was tuned one eighth of a tone lower than his own. On account of this great acuteness of hearing he could

not at that age bear the sound of a trumpet and when, notwithstanding, his father once put his endurance to the test he was taken with a violent spasm.

His Skill at Sight Reading

His readiness and skill in music soon became so great that he was able to play almost everything at sight. His little sister also made extraordinary progress at a very early age and the father (in 1762) when the children were respectively six and ten years of age, began to travel with them to show—as he said—the "wonders of God" to the world.

They first went to Munich and after that to Vienna. The Empress Maria Theresa and her consort were very fond of music. They received the children with genuine cordiality and little Wolfgang without any more ado leaped into the lap of the Empress and kissed her. To the unfortunate Marie Antoinette who had helped him from the slippery floor he declared:

"You are good and I'll marry you."

The youngest son of Maria Theresa, the handsome and amiable Grand Duke Maximilian was of the same age as young Mozart and he remained his friend, as he was subsequently the patron of Beethoven. He now was in his sixth year, and he studied to play the violin. Wolfgang's education in music continued even during the journey. Instruction in playing the organ was soon added to the violin playing.

The next scene of the marvels of the little one was Southern Germany. In Heidelberg Mozart's little feet flew amongst the pedals with such rapidity and skill that the clergyman-in-charge made a record of it upon the organ itself. Goethe heard him in Frankfurt and thus obtained a standard by which to measure all mature men of musical genius he chanced subsequently to meet. In his declining years Goethe listened to a child similarly gifted, Felix Mendelssohn. In Paris, also, the Court was very gracious to the children, but when little Wolfgang tried to put his arm about the neck of the painted Mme. de Pompadour as he had done about that of Maria Theresa he was met with a rebuff and wounded to the quick he cried,

"Who is this person that won't kiss me?"

The unsophisticated child did not yet know that

rouge and powder were liable to come off with his impetuous embraces. The princesses were all the more amiable and did not trouble themselves about etiquette. Everyone wondered to hear so young a child name every note the moment he heard it, compose without a piano and play accompaniments by ear only. No wonder he was greeted everywhere with thunders of applause.

The reception extended to the Mozarts in London (1764) was still kinder, for the royal couple themselves were German, and Handel had already laid a lasting foundation for the appreciation of good music. Their stay in England was on this account a long one and the father made use of the opportunity he found to engage an excellent Italian singer as an instructor to Wolfgang who soon mastered the Italian style of voice. It was in London that Mozart wrote his first symphonies. Their journey back in 1765 led them over Holland and they finally returned after an absence of more than two years to Salzburg laden, not so much with money as with fame.

Mozart in Italy

The journey taken thus early in life was of great advantage to Mozart. He learned to understand men, for his father drew his attention to everything; he even made the boy keep a diary—he got rid of the shyness natural to children and acquired a knowledge of life. The refined tone of the higher classes at this time was beneficial to his art and the varied impressions received from life and art during his travels, so extensive for one so young, were one of the principal causes why Mozart's music acquired so early that something so attractive, so beautiful, so universally intelligible, which characterizes it. But this phase of his music was fully developed only by his long sojourn in that land of beauty itself in which Mozart spent so much of his youth—in Italy.

The marriage of an archduke brought the family in 1768 to Vienna once more; here the father saw clearly for the first time that Italy and Italy alone was the proper training school for the young genius. The emperor Joseph had indeed confided to him the task of writing an Italian opera—*La Finta Semplice*—but this first Italian opera was the occasion of Mozart's experiencing the malicious envy of his fellow musicians which contributed greatly to bringing his life to a premature close. His father writes: "Thus indeed have people to fight their way through. If a man has no talent his condition is unfortunate enough; if he has talent he is persecuted by envy, and that in proportion to his skill." Young Mozart's enemies had cunning enough to prevent the performance of his work and the father was now doubly intent on exhibiting his son's genius where it should be understood.

Italy is the mother country of music and was also at this time the Eldorado of composers. The Church had nurtured music. With the Church it came into Germany. From Germany it subsequently returned enriched. It reached its first memorable expression in the Roman Palestrina. After Palestrina's day a worldly and even theatrical character invaded the music of the Catholic church. The cause of this change was the introduction of the opera, which was originally due to the revival of the antique and especially of the Greek tragedy. The world at this time loved the theatrical, and its chief seat, so far as the opera is concerned, was Italy. Italy had the greatest composers, the most celebrated singers. So when Leopold Mozart saw that his son's talent was not recognized in Germany as it deserved, he soon



THE MOZART CHILDREN AT COURT

made up his mind to visit the "land where the oranges blossom."

In Italy the youthful artist continued to work wonders similar to those we have already related and on one occasion in Naples, the boy was even obliged to remove a ring from his finger because the black art was ascribed by the people to his wearing it. In Milan such was the impression made by our young hero that he was asked to compose an opera and he was given the first opportunity to display his talent. The honorarium paid him was one hundred ducats and free lodging. He received no more at a later period for his *Don Giovanni*. But such an amount in that time was a large remuneration for a young beginner. In the execution of his task, however, he showed himself by no means a mere beginner, for, continuing their journey, they came to Bologna and there called upon the most learned musician of his age, Padre Martini. Even he could do nothing but lose himself in wonder at the achievements of the young master, who, as Martini said, solved problems and overcame difficulties which gave evidence both of innate genius and of the most complete knowledge. Wolfgang here became acquainted with the greatest singer of his time, the sopranist Carlo Broschi, known as Farinelli, and received from him as a last legacy instruction in the Italian art of *bel canto*, "for" said Farinelli, "only he who understands the art of song in its highest sense, can in turn properly write for song." This famous vocalist was already in his sixties.

A Remarkable Feat

Wolfgang went so far as to write down from once hearing it, Allegri's *Miserere*, in spite of the fact that the musicians of the chapel were forbidden under pain of excommunication to copy any part of it or give a part of it to anybody. In after years he used to tell of the deep impression made on him by this incident.

The pope was delighted with young Wolfgang's playing. It was the great Ganganelli, Clemens XIV granted him a private audience and conferred on him the order of the Golden Spurs. Mozart did not at first make much of this honor and his father wrote: "You can imagine how I laughed to hear him called all the time 'Signor Cavaliere.'" A step further toward fame and success was Mozart's nomination as a member of the celebrated Philharmonic Academy of Bologna which invested him with the title of "Cavaliere Filarmónico."

The Italian opera which then ruled supreme was made up of arias, which were made to order for the several singers and had to fit them exactly if they were to produce their full effect. The finest notes of the prima donna or the tenor had to be at the same time the finest part of the air. Thus prepared the opera was sung and went the round of one half of Europe. It was at this time that Mozart entered the theatrical arena.

The admiration of the fair sex for him was unbounded, although his appearance was not of the popular mode. He was of small stature, his head seemed to be too large for his body, the result of an abundance of flaxen hair; and only his natural ease and grace of movements—especially in the costume of the eighteenth century, made irresistibly charming an effect which was heightened by the thoughtful expression of his beautiful greyish blue eyes.

The opera *Scilla*, written for Milan, proved successful (1772) and was repeated more than twenty times. Mozart said subsequently, "I have nowhere been so highly esteemed as in Italy." The archbishop of Salzburg, however, in whose service Mozart was employed, did not appreciate the treasure he possessed and never paid a farthing for his compositions. Seeing that Salzburg was a too narrow place for the development of his genius Mozart decided to resign his position with the archbishop and for the first time he undertook with his mother a trip on his own responsibility. But, strange to say, even in spite of the admiration that everyone had for the youthful and already famous artist, nobody seemed to offer him a position worthy of him. The father reminds him that "neither fair words, compliments nor bravissimos pay the postmaster or the host. Do all you can to earn some money and be as careful as possible about your expenses." In Augsburg they received a warm welcome from the father's brother, who was, like Wolfgang's grandfather, a bookbinder. Mozart's playing and compositions met with the greatest recognition, but he did not succeed in giving a concert. The patricians were short of funds and when they invited him to the academy the total amount of the present made was—two ducats!

In Mannheim he fell in love with Aloysia Weber, the daughter of a prompter and copyist at the Mannheim theater, a charming girl of fifteen, gifted with a magnificent voice; she was already a prominent singer. Mozart listened enraptured to her singing, rehearsed with the young vocalist all her arias and, encompassing the whole household with the sympathy with which he

surrounded his Aloysia, devoted nearly all his leisure to the family. A few years later faithless Aloysia became the wife of Lange, the comedian. To Constance, a younger sister of Aloysia, was reserved the privilege of avenging Mozart of Aloysia's disdain and of becoming his beloved wife. While so absorbed in his love dream, Mozart had seemed to lose sight of his career. Disappointment after disappointment met him. It is surprising how little appreciation men of influence—men who could have done something for him and for fostering musical art—entertained for him.

His father succeeded in persuading him to go to Paris and not "indulge in foolish whims," but there too the young master met with discomfort and grief. The style of Parisian music did not please him. During this time a regular battle was raging between the followers of Gluck and Piccini. The florid style of vocal dexterity (*coloratura*) was prevalent in Italian opera, while the German Gluck turned his attention to the sublime tragedy of the Greeks and captivated Paris with his "Iphigenia in Aulis." The great mass, led by the influence of Rousseau, favored Piccini; Mozart instead thought that the ultimate aim of music lay in the depth of feeling and sided with Gluck. This was Mozart's artistic gain from his stay in Paris. It was a gain of the mind which richly compensated for his want of pecuniary success. The sad truth was that Mozart, the world's glorious genius, had to fight for mere existence. Grimm wrote to his father that his son was "too inactive, too little versed in those arts which lead to success."

This was indeed Mozart's idealistic character; he knew little of the ways of the practical world and he remained careless of them through life. In the meantime a vacancy occurred in Salzburg where a capellmeister was needed. The father thought this an excellent opportunity to have his son return to Salzburg. Mozart's unfavorable opinion of Salzburg, however, had not changed. "Upon my honor," he writes, "I cannot endure Salzburg or its people. When I play in Salzburg, or one of my compositions is produced there, I feel as if only chairs and tables were my listeners."

Mozart's Operas

In the fall of 1780 he received an invitation to compose an opera for Munich. It was "Idomeneo," whose success sealed Mozart's fate for all subsequent times. The father had reminded him to write popular music. It was the "popular" music which tickled the long-eared. Wolfgang replied that "there was music in his opera for all kinds of people, the long-eared excepted."

The two operas *Figaro* and *Don Giovanni* occupy a place at the beginning of a great dramatic epoch which commenced more than one hundred years ago. They are a part of modern humanity in general; in them Mozart fully developed his inexhaustible genius.

His *Magic Flute* by its purely human, ethical and religious tendency became the starting point of an art which is peculiarly German. Mozart was a good Catholic according to the custom of his country. He also became a Free Mason. Lessing, Wieland, Herder and Goethe belonged to the order. And since it was its aim to realize the purification of the mind and heart by sacrifice of self and the assistance of all men, it was impossible that a man like Mozart should not feel attracted to it. He joined the order in Vienna and the *Zauberflöte* bears witness to the earnestness with which Mozart held to these sublime truths of Christianity even outside of the Church. Schikaneder, the poet and theatrical director, offered to Mozart a subject which was at first merely a magic opera and after many changes became a work which centered about the idea of free-masonry, *i. e.*, that by the earnest trial of their moral power mortals must win their higher immortal position and with it their happiness.

Mozart has now reached the zenith of his creative power and we limit ourselves to a mere mention of his most important works: the operas *Die Entführung*, *The Magic Flute*, *Le Nozze di Figaro*, *Don Giovanni*, *Cost Jan tutte*, 22 sonatas and fantasias, 17 organ sonatas, 45 sonatas for piano and violin, 8 trios, 2 quartets and 1 quintet for harpsicord and strings, 29 string quartets, 55 concertos, 49 symphonies, etc., etc., altogether 679 works. What a prolific genius! Truly the work of a Titan. Mozart wrote his scores just as one would write a letter. He possessed in high degree the talent of improvisation. He would remain seated at the instrument for hours delighting his listeners with the most brilliant and varied tone pictures.

Mozart's nature rendered him incapable of resentment and always led him to return good for evil. His well-known disinterestedness was particularly abused by music sellers and managers of theatres. The greatest part of his compositions for the piano brought to him not a single penny—being written chiefly to oblige acquaintances desirous of possessing some pieces in his handwriting for their private edification. The music sellers found means

to possess themselves of copies of these productions and published them without compensation to the composer. Artaria of Vienna, was a great offender in this way, and Mozart did nothing to prevent his piracy.

The clarinet player Stadler, for whom he wrote his admirable quintet, was not ashamed to abuse his good nature. One day, hearing that Mozart had received fifty ducats from the Emperor, Stadler came and tearfully begged the composer to lend him the money. Mozart who happened to be very hard up at the time could not possibly part with it, but he placed two large watches in Stadler's hand knowing that a pawnbroker would lend him the sum he wanted. When the day came for redeeming them Stadler naturally was not ready, so Mozart had to advance the fifty ducats to get the repeaters out of pawn. Unfortunately he was imprudent enough to trust the money to Stadler who pocketed it without the least scruple. But such experience did not teach Mozart worldly wisdom. He could not resist his good impulses, and he often deprived himself of necessities to help those more needy than himself. This accounts for his continuous impecuniosity and the hardships he had to suffer in spite of his genius. His ever increasing poverty assumed the proportion of real misery and he entered on the sad prelude to his lamentable and premature death.

In later years he retained nothing of his early good looks but a pleasing expression. His eyes were more of a languid, than of a brilliant character. His nose which had been handsome, became so prominent a feature from the emaciation of his countenance that a scribbler in the "Morgenblatt" of Vienna, honored him with the epithet "enormous nosed."

The disease which carried off Mozart was variously characterized by the physicians as a military fever, rheumatic inflammatory fever, and consumption. Late in the evening of December 5, 1791, he felt his last moments approaching and at midnight he expired.

Comments

Of Handel Mozart said: "He knows better than anybody else how to gain an effect. When he chooses he can strike like a thunderbolt."

Bach's style was very familiar to Mozart. He studied his fugues with assiduity and the influence of Bach can be traced in his classical compositions for he constantly endeavored to follow in the footsteps of this great master of orderly music.

Rossini was once begged to name his favorite of all the operas he (Rossini) had composed. "You want to know the opera I love the best, well it is *Don Giovanni*."

Rossini was asked once if he had been personally acquainted with Beethoven. "No," replied Rossini, "he had a disagreeable manner, he would not receive me—he detested my music. It does not alter the fact," he added smiling "that the fellow is the finest composer in the world."

"And Mozart, what do you say of him?"

"Oh," declared Rossini, "he is the *only one*!"

Mozart dedicated most of his beautiful quartets to Joseph Haydn. Mozart used to say that Haydn had taught him how to compose. As for Haydn, the creator of the Symphony professed an unbounded admiration for his young rival and declared once: "I testify before God, I swear it on my honor, in my opinion Mozart is the greatest composer that ever lived!"

Contrasting Elements

Resuming we have to point out in Mozart's career two contrasting elements, some which led to success, others to failure.

Among the first:

The tender care and uninterrupted attention his father devoted to his son to give him the best education. Even during his extensive travels Mozart had the benefit of the most competent instructors.

The knowledge of life he acquired in his early travels, and the refined and charming manners which—natural to the boy from babyhood—became habitual with him through coming into contact with the highest class of society.

His sojourn in Italy from which he derived sublime inspiration, fame and honors.

The lasting influence of Gluck and of Haydn.

On the other hand, Mozart's bad experiences with unscrupulous, dishonest men, who abused his credulity and yet did not teach him the practical wisdom which is necessary to navigate through the stormy sea of life. As Grimm said, he lacked the art which leads to success.

We could not better portray the tremendous effect which the astonishing genius of this master produced upon the world than by the inscription which accompanies the statue erected to him in Salzburg. It is eloquent in its simplicity. It consists of one word:

MOZART

Memories of Rubinstein and Liszt

By ALEXANDER SILOTI

II

The first section of this unusual work, translated by Methven Simpson, appeared in THE ETUDE for July. Siloti, possibly the most famous of Liszt's Russian born pupils, dropped dead in the streets of Moscow recently as a result of starvation brought about by war conditions. Siloti is a cousin of Rachmaninoff.

What Liszt Thought of Chopin

LISZT called Chopin the only pianoforte poet, and always said that each note of his music was "a pearl dropped from the skies." In speaking of Chopin he once told us: "We were great friends. Both as a musician and as a man he was fragile and delicately constituted. He liked me very much as a pianist, but considered that he played some things—as for instance his Study in F sharp, op. 25—better than I did. I suggested having a bet on it. We were to invite a party of our friends to hear us both play this Study. They were to sit in an adjoining room where they could hear without seeing us, and were then to decide which one of us had played first. Chopin accepted the bet, and our friends came. We each played the Study as arranged. I played first, then Chopin.

"When we put the question to our audience they unanimously decided that Chopin had played first. He would not give in, however. 'You play it differently *quand même*,' he insisted. It was I who introduced him to Georges Sand. As she gave him her hand, and made the usual complimentary remarks, I saw something flash across his face, something that was like a streak of lightning. . . . It made me feel I was witnessing a fateful meeting. Poor Chopin! His fine nature could not stand the strain. . . . Later, after the death of Chopin, and all that had gone before it, I was lunching alone with Georges Sand. 'Well,' I said, 'it is through you that Musset and my Chopin have perished, but you see I have endured, and, thank God, I am living still.'"

Liszt Never Scolded

Liszt hardly ever scolded anyone. He had a favorite expression, the one word: "good!" But he sometimes said it in such a tone that no word could have been more offensive. This manner of his gave some people the mistaken impression that Liszt was not genuine, as he did nothing but pay compliments. But it was the people who had seen him for a few moments only who said this. When he was irritated by anyone's playing he always said: "I know half a dozen pianists who play this as well as you, and half a dozen more who play it better." It was still worse if he said: "Even the Princess⁴ plays it better." Sometimes he worked himself into quite a frantic state of mind, but I only saw him in this condition about four times during the three years I was with him.

On these occasions he strode to and fro in his room in a way that reminded me of Salvini as Othello, where he paces up and down Desdemona's bedroom like a tiger in the last act. In moments such as these Liszt was simply terrifying; his face was mephistophelian, and he would literally scream at the unlucky pupil: "I take no payment from you but, if I did, there is no money which could give you the right to come and wash your dirty linen here. I am not a washerwoman. Go to the conservatorium, that is the place for you." This state of mind would last some time—about ten minutes. Afterwards, when we were more intimate, I always began talking to him at these times to divert his thoughts.

I have always said that anyone could become a pupil of his, but he was not at all pleased when people brought him letters of introduction, even though they might be from musicians, while letters from crowned heads simply infuriated him and prejudiced him instantly against the bearers. I remember a young man who came once, dressed with great care in a smart frock coat. Liszt glanced at his clothes with a grimace and asked:

"Where do you come from?"

"Meister, I should like to study with you. I have brought a letter from the Queen of Holland."

Liszt frowned, put the letter in his side pocket without reading it, and said:

"Play first; we will read the letter afterwards." I knew by Liszt's face that he had taken the bit between his teeth. First he made two other pupils play while he walked up and down full of nervous irritation. Then he turned to the newcomer with a chilling smile and an ominous note in his voice:

"And now, young man, will you play something?"

Unfortunately the young man's playing did not come up to his appearance. It was pretty, but rather amateurish. Liszt paced the room nervously, and then broke out with:

"Instead of carrying around letters of introduction from queens it would be better if you did some serious practicing. This is no place for you; you had better go to some other master, or best of all to the conservatorium. Take your letter with you. It may be of service, and I have no use for it." A minute later the young man was gone, and I never saw him again.

Liszt and the Critics

As a rule Liszt got up at four o'clock in the morning; two hours later he went back to bed, rising for the day at eight o'clock. He dined at one, and then slept for about an hour-and-a-half. He went to bed about ten o'clock at night. The early morning was his favorite time for composing. In former years, his housekeeper told me, this was his time for reading the "Crrritiques"—as he always called them—on his compositions. It always made him angry if anyone boasted of having had a good critique.

"If you have a good 'crrritique,'" he would say, "you probably have a good certificate from the conservatorium, too."

Liszt once wittily defined a critic. There were three of us with him—Friedheim,⁴ a lady, whose name I do not remember, and myself. Liszt wanted a game of whist, but Friedheim objected that he did not know how to play and understood absolutely nothing about it. "Then," said Liszt, "you must be a critic."

Liszt and Rubinstein: a Comparison

It is impossible to describe Liszt's playing. A pianist myself, I am yet unable to show how he played, or to give an idea of his playing in words. I cannot say that he had a "big" tone; it was rather that when he played there was no sound of the instrument. He sat at the very piano which we young fellows used to break with our playing, an entirely unreliable, unequal instrument; but he would produce from it, discordant as it was, music such as no one could form any idea of without hearing it. I am a tremendous admirer of Anton Rubinstein's playing, and consider that all we living pianists are mere pigmies compared with him. He used to say, however, as I was told, that he was worth nothing as a pianist compared with Liszt. Liszt once told me a story of a banquet given in Vienna for Rubinstein after his Historical Concerts, Liszt himself being present. A member of the committee gave "Rubinstein" as the first toast. He had scarcely finished speaking when Rubinstein, who had been nervously fidgeting during the speech, sprang to his feet crying:

"How can you drink my health, or do me honor as a pianist, when Liszt is sitting at the same table? We are all corporals, and he is the one and only Field-Marshal."

I had faith in this story, but had always wanted to compare the two pianists for myself. It was not long before an opportunity occurred. Anton Rubinstein was giving one of his Historical recitals one morning at the Gewandhaus for the musicians of Leipzig, and I went to hear him, acting on the advice of Liszt. I was to go back to Weimar after the concert, and tell him all about it. It was a recital of Beethoven's

sonatas. Rubinstein was at his best, and played each one better than the last. I was particularly struck with his rendering of the "Moonlight" sonata, which seemed to me simply marvelous. Two hours later I was back at Liszt's house, arriving just at the beginning of a lesson. I could hardly wait to say good-afternoon to Liszt before plunging into a breathless description of this amazing music, the glamor of which was still over me. Speaking with all the fervor and enthusiasm of youth, I told him how wonderful Rubinstein's execution had been, and that I had never heard such a fine rendering of the "Moonlight" sonata.

All at once it seemed to me that Liszt winced, and the thought flashed across my brain that I was saying this to a man who was acknowledged to be a specialist in the interpretation of this very sonata. He listened to my glowing account, and then said composedly: "Very good, very satisfactory." I began to feel uneasy. Liszt walked away and began to examine the music which the pupils had brought to play. Seeing a copy of the "Moonlight" sonata amongst the pieces, he asked who was playing it. It turned out to be a young American lady.

"My dear child," said Liszt, looking at her, "this piece must not be brought to the lessons; I allow no one to play it because, when I was young, it was my *spécialité*. But as 'we' are in a good humor to-day, I will play it to you."

The Moonlight Sonata

Saying which, he turned his head, and, as I thought, gave me a look which meant: "Now listen, you will hear something." He began to play, and I held my breath as I listened. Rubinstein had played on a beautiful Bechstein in a hall with very good acoustic properties; Liszt was playing in a little carpeted room, in which small space thirty-five to forty people were sitting, and the piano was worn out, unequal and discordant. He had only played the opening triplets, however, when I felt as if the room no longer held me, and when, after the first four bars, the G sharp came in in the right hand I was completely carried away. Not that he accentuated this G sharp; it was simply that he gave it an entirely new sound which even now, after twenty-seven years, I can hear distinctly. He played the whole of the first movement, then the second; the third he only commenced, saying that he was too old and had not the physical strength for it. I then realized that I had completely forgotten having listened to Rubinstein two hours before. *As a pianist he no longer existed.* I make this statement deliberately with a full knowledge of what I am saying—and as my readers know my opinion of Rubinstein they may thus gain some faint idea of what Liszt was as a pianist. When he had finished playing Liszt got up and came across to me. I had tears in my eyes, and was quite unstrung. I could only say:

"Meister, I am quite dazed. I never heard anything like it." Upon which he smiled kindly, and said:

"We know how to play after all, eh?"

I now understood what Anton Rubinstein meant by calling himself a common soldier and Liszt a General, and how true this estimate was. In my opinion Liszt was as far removed from Rubinstein as Rubinstein from the rest of us. I have never played this sonata in public; in fact I never heard it again, for if I happened to be at a concert where it was to be played, I always left the hall. It seemed to me that by listening to it I should be soiling the impression I had received, insulting Liszt's memory, not to speak of the martyrdom it implied to myself.

Liszt and Czar Nicholas I

In the spring of 1886 Liszt told me he wished to go to Russia at the request of his favorite pupil, Madame Sophie Menter (at that time professor at the St. Petersburg Conservatorium), but that he could not make up his mind to the journey unless he received a

⁴ Princess Elizabeth, daughter of the Duke of Saxe-Weimar, now Duchess of Mecklenburg.

⁴ Friedheim, Arthur, the well-known pianist, born of German parents at St. Petersburg, 1859, pupil and friend of Liszt, whom he accompanied to Rome, afterwards studying with him at Weimar.

personal invitation written by Alexander III or the Empress Marie Feodorovna. I was surprised that he should make such a condition, and he proceeded to tell me how he came to do so.

"I was giving concerts in Russia, and received a command to play before the Emperor, Nicholas I; while I was playing the Emperor beckoned to his aide-de-camp and began talking to him, whereupon I stopped. There was an uncomfortable silence. Then the Emperor came up to me and asked why I had stopped. I said:

"When your Majesty speaks everybody else must be silent."

"He did not take my meaning at first, but looked at me for a moment as if puzzled. Then all of a sudden he frowned and said curtly:

"Monsieur Liszt, your carriage is waiting."

"I bowed in silence and went away. Half an hour later a police officer came to my hôtel and ordered me to leave Petersburg within six hours, which I did. That is why I can only return to Petersburg at the personal invitation of another Emperor, and that is what I am waiting for." And he was right. There came a letter written by the Empress Marie Feodorovna's own hand, with a note added by Alexander III in which Liszt was invited to stay at the Winter-Palace. Liszt made me, as he put it, his "Great Chamberlain;" it was my duty to decide whom to admit to him and to announce the visitors. It was arranged that I should give concerts in Petersburg and Moscow in Liszt's presence, and he even gave me his promise to play, saying: "Make no formal announcement of this, but let it be known; it will add something to your receipts, and the state of your finances will be improved in consequence, even without help from the Moscow Musical Society."

Novel Scale Schemes

By Elizabeth A. Gest

THIS little scheme is intended to gain the interest of the ninety-nine per cent. of pupilhood, in all grades and stages of artistic development, who "have had all their scales" and who will not practice any of them. The other one per cent. takes care of itself.

Cut small squares from correspondence-cards and on each square write the letter name of a scale, using capitals for major and small letters for minor. Also cut a few circles of about the same size and on these write the various ways in which the scales should be played—parallel, contrary, thirds, sixths, etc.

Put all in a box and have the pupil draw a square and a circle and play her scales according to her lot.

For instance, if she draws the square d and the circle Sixths she must play the *d minor* scale in sixths.

If she does so without a fault she scores a point and the first one to win a set number of points may receive a gold star or a prize at the discretion of the teacher.

In class lessons the pupils may take turns; or in private lessons a few moments may be given to this work and a record kept from week to week.

For home practice the pupil may have a scale chart and check off each scale as it is perfected.

	C	c	D \flat	c \sharp	D	d	E \flat	etc.
Parallel	✓	✓	✓		✓		✓	
Contrary	✓		✓		✓			
Thirds	✓				✓			
Sixths	✓							
Etc.								

Safe Staccato

STACCATO passages should be played usually with the fingering that would be used for legato. Practice first with a legato touch. In performance do not lift the hand or finger high in the air for staccato. All that is needed is to let the key rise quickly; by keeping in contact with the key surface you will better judge the position of the next note to be played. The most useful staccato is hand-staccato (from the wrist-joint), which can be made rapidly enough for most purposes. Finger-staccato, obtained by drawing the finger-tip inwards, is less frequently needed, though it should be mastered for use in quickest passages.—E. DOUGLAS TAYLOR, in *Successful Practice*.

Americanization, Women's Clubs and Music

By Fern Blanco

THE present slogan of the General Federation of Women's Clubs is "Americanization," and it is believed that Americanization will be accomplished largely through the agency of music.

Club women are now giving their attention to music more than ever before. This augurs well for the future of this art in America, for when two million alert feminine minds are suddenly focused on a subject, that subject is so illuminated that few thoughtful persons can fail to notice it. Musicians, music teachers, composers, publishers of music and manufacturers of musical instruments and sound-reproducing devices should now thank the club woman for awakening fresh interest in music and for the comparative influence and affluence of musicians which will ensue. Let us then extend our hands to the Federation of Women's Clubs, and, as they have embraced the cause of music, let us aid them in the important work of Americanization.

Just what is meant by Americanization? The word immediately suggests to our minds the imparting of American ideals and sympathies to the immigrant. But Americanization, like charity, begins at home. In the pamphlet, *Americanization Programs* (published for the use of Women's Clubs), Dr. Caroline Hedger says: "Americanization is the adjustment of the American mind to admit the foreign-born into democracy." In the light of this new interpretation of the term we understand that class or race prejudice or religious intolerance must not exist in persons who seek to Americanize their neighbors.

Nothing softens prejudices or breaks down barriers like the power of music, and musicians, who as a class are saturated with this liberalizing art, have thereby acquired psychological characteristics which especially fit them for the work of Americanization. They also possess a musical culture which the immigrant will respect. For, remember, our European brother, no matter what his walk in life, usually understands and enjoys good music.

Americans now realize that the first step in Americanizing our foreign-born is to teach them English. Community music is a remarkable help in accomplishing this. Under the spell of music people become sympathetic and forget their differences of class, of nationality and of religion.

Music can be given to the immigrant through community concerts, through sound-reproducing machines and through the agency of the public school. Let musicians everywhere cooperate with club women in establishing community music and with American school teachers in providing a musical atmosphere for the children. Foreign children who sing our inspiring patriotic songs at school will surely grow up loyal to America. Enterprising public school teachers in many communities need the help of resident musicians in organizing school choruses, orchestras or music clubs. Let us have more and more new American folk songs like those of Stephen Foster; we need them.

Every race of people, and particularly the black race, is susceptible to the power of music. In these days of frequent race riots progressive Americans are longing for the time to come when black people and white people will have so many common interests and desires that they can live side by side peaceably and without race prejudice. Music will be a means to this end, for nearly all negroes are musical and many of them have already distinguished themselves as musicians. Of all primitive peoples possibly the American negro is the only "natural harmonist." No doubt his sympathy and cooperation in our democracy can best be enlisted by making the most of his natural ability in music. Musical culture is broadening, and it leads to the desire and capacity for a general culture.

An eminent Viennese psychologist believes that art serves to release our emotions. In civilized life we are prevented by law or public opinion or conscience from yielding to every impulse of our natures; impulses to which primitive man yielded as a matter of course. This constant checking of our emotions and impulses produces tension and nervousness unless we release our feelings in art. Thus, the drama, the novel and music are avenues through which we can let go of ourselves, so to speak.

To illustrate: the angry man is not so angry after hearing beautiful music. Music dissolves coarse emotions by creating finer ones. Music is beneficial not only to our minds and to the morals (professional musicians are rarely seen in jail), but also to our bodies, for many physicians affirm its therapeutic and stimulating power. Hence we see that music elevates while it Americanizes.

Making Your Playing Articulate

By Morris Y. Lane

ANYONE who had ever heard the playing of the late Raphael Joseffy was invariably charmed with his beautiful clearness. There was never any uncertainty as to a single note he struck. Every note was like a perfect pearl in a gorgeous necklace, just the right length and placed in just the right time position with just the right touch. It was said that Chopin insisted upon this principle, and for this reason devised his beautiful *Etude, Opus 10, Number 7*. This is a study in itself for any pupil inclined to smeary, blurry playing. Play it with the following incorrect fingering and your performance is very likely to become mussy:



But play it with the following and you will soon find that not only this Etude is benefited, but all your play-

ing becomes better because you have formed the habit of making each note distinct.



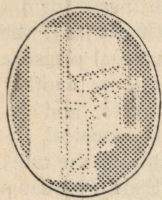
The writer has used this Etude time and again with careless pupils. It need not always be played Vivace ♩ = 84 for study purposes. Try it with some pupils at ♩ = 40 or even slower if this proves too difficult for the pupil, and the general result of making the pupil's playing more distinct, more articulate, will be quite as easily attained. Of course, the Etude must be played rapidly to realize the beauty of the work.

Sliding the Thumb

By Edward W. Du Bois

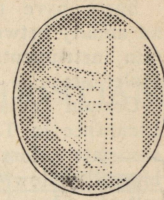
EVERY organist has to use his thumb constantly in legato passages. This requires a great deal of sliding from key to key. Otherwise the breaks would be so conspicuous that the lovely continuity of tone would be spoiled. Sliding the thumb is especially convenient where one drops from a black key to the next adjoining white key. A good drill for this is to be found in the

very first exercise in the first book of Mason's *Touch and Technic*. This consists of holding one key down for four counts, and then, at the very moment when the next adjoining finger strikes to next note in the scale of C, the thumb slides over to the note at the precise second when the two white keys are on a level.



The Teachers' Round Table

Conducted by N. J. COREY



This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Puck's Quips

- "1. What is the technic of broken octaves?"
- "2. The first measure in 12th *Two Part Invention* is written thus:



Color and Music

By Edwin Hall Pierce

SOME have rather fancifully endeavored to trace an affinity between certain colors and the tone of certain instruments, making the trumpet red, the violin violet, etc.

Certain Indian tribes (see the article by Thurlow Lieurance in THE ETUDE for January, 1918) actually associate colors with absolute pitch, calling F red, A blue, C yellow, D orange, E green.

Again, in recent years, various composers, for instance Scriabin, in his *Prometheus*, have attempted to combine a display of changing colored light with the performance of a musical composition, in an elaborate and artistic manner. Yet, again, there are accounts of "Song and Light" Festivals in city parks, in which a display of colored lights adds to the charm of Community Singing.

The question naturally arises in the mind: Is there any real affinity between sound and colored light, or between a particular sound and a particular color? Let us briefly consider the nature of each and we shall be better able to frame an intelligent answer.

What is Sound? What is Color?

Musical sound is that sensation caused in the ear by regular vibrations of the air at a rate not lower than 20 nor higher than 4000 a second (approximately).

Color is that sensation received by the eye from vibrations ranging in frequency from 395 million million a second to 757 million million a second.

Sound-waves must travel through the air; light-waves can pierce the emptiness of inter-stellar space. A physicist would enumerate still other differences, but these are sufficient for our present purpose.

Hearing a More Perfect Sense Than Sight

As every tyro in acoustics knows, the "octave" of any musical tone is that tone having just double the number of vibrations in a given time. The human ear can distinguish a range of nearly or quite eight octaves. On the other hand, if we attempt to find "octaves" in the color spectrum we are immediately struck by the fact that the whole range of color vibrations embraces less than one octave: violet, with 757 million million vibrations a second, has not quite twice as many as deep red, with 395 million million. The logical deduction is that hearing is eight times as efficient a sense as sight.

How Connect Color and Tone?

Professor Wallace Rimington, in his work on *Colour Music* (London, 1911) very ingeniously presents a table in which certain colors correspond to certain tones of the scale, according to their vibration numbers.

Approximate Colour	Approx. ether vibrations per sec. (millions of millions).	Musical Notes	Vibrations per sec.
Deep red	395	Mid. C.	256
Crimson	433	C#	277
Orange crimson	466	D	298
Orange	500	D#	319
Yellow	533	E	341
Yellow green	566	F	362
Green	600	F#	383
Bluish green	633	G	405
Blue green	666	G#	426
Indigo	700	A	447
Deep blue	733	A#	469
Violet	757	B	490
Invisible	—	C ₁	512

The weak point of this, however, is that he has arbitrarily taken C to be the equivalent of "deep red." Now if C is deep red, then E is yellow, A is indigo, etc., exactly as he claims, but he has failed to determine the value of the constant, so to speak.

Let us endeavor to trace more intelligently the mathematical relation between color vibrations and tone vibrations. Taking the vibration number of middle C (at International Pitch, 256 a second), and going upward by octaves, we have the numbers:



Beyond this we pass the limit of human hearing, but let us suppose, nevertheless, that we can keep on going up octave over octave. By use of logarithms and the kindly co-operation of Professor Edward V. Huntington, of Harvard, we find

$$\begin{aligned} 256 \times 2^{40} &= 281.4751 \dots \text{million million} \\ 256 \times 2^{41} &= 562.9502 \dots \text{million million} \\ 256 \times 2^{42} &= 1125.9004 \dots \text{million million} \end{aligned}$$

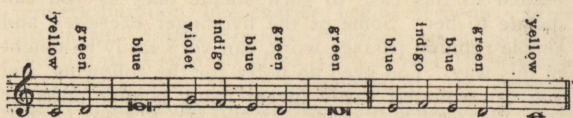
The entire range of color vibrations would, therefore, lie between the 40th and 42d octave above middle C.

On comparing this with Professor Rimington's table, we find that middle C, raised 41 octaves, will be, not deep red, but yellow (tending slightly toward green) and that A flat below middle C, raised 41 octaves, will be the true "deep red." We may now easily prepare a simple table:—

- A = Crimson
- B = Orange
- C = Yellow
- D = Green
- E = Blue
- F = Indigo
- G = Violet

This table rests, not on fancy, but on strictly scientific fact.

An alternate play of various colored light would bear a very striking analogy to a simple melody. We might even transpose Gregorian Plain-Song from tone into color by the simple process of putting it "up" forty-one octaves. Take, for instance, the ancient *Tonus Regius*, and, writing it in the key of C (instead of F) in order that its highest notes shall not overstep the narrow bounds of the color scale, we would obtain the following:



Probably the reason why our senses do not directly perceive the affinity between color and sound is that there lies between them a great void of more than 35 octaves of vibrations for which we have no bodily senses to correspond. Students of harmony are well aware of the fact that even within the limits of real musical tone the sense of concord or discord is much less keen when the component elements of a chord are separated by several octaves of pitch. But we leave to others the further investigation of this fascinating subject.

An Interesting Experiment for the Teaching of Touch by Weight

By W. H. Carter

Now, that teachers generally are fast becoming convinced that the so-called arm weight or arm lapse touches form the basis of the beautiful sympathetic tone of artist players in slow movements, any suggestion of a means to acquire them should be of interest. It is far more difficult for adults and pupils who have acquired wrong habits (stiff and tense muscles) to accomplish the necessary inactions, than it is for young children, who readily relax or lapse the whole arm for the purpose of tone making, especially on easy chords, providing the child's mind is directed rightly. He should be taught to look upon the key as a nicely-balanced teeter, with the hammer on one end and the fingers, hands and arms on the other, then to weigh down the key while the fingers take down a simple four-tone chord.

A child does not need to know the intricate mechanical problems involved in the action of the key to appreciate the very happy and astonishing results brought about by using the key as a seesaw or teeter, taking it, as it were, in the hand by means of the fingers, even if the normal position is not maintained. He is at once master of his effects. A recent experiment, tried with absolute success on an eight-year-old boy after six months' lessons, may be of interest as bearing on the subject of weight touches and the conscious control of them.

The child had been given simple chords from the beginning, and the parent suggested that, as he loved to hear the four-part harmony with the weight touches, he be given more to preserve and further his interest. For this purpose a simple four-part harmony of Red-head's hymn "When our heads are bowed with woe," was written down, every note lying easily under the small hand, using letters instead of notes, thus:

E E D E F F E
C C B C C C C
G G G G A A G
C C C F F C
Etc.

In three short lessons these were learned, and the child can play them with good quality and expression, to his obvious delight. The acts of touch, involving finger activity alone, are more successfully conceived treating the key in this way.

The Meaning of Salon Music

THE word *salon* which translated literally is the French equivalent of our "parlor," has come, by usage, to connote far more than merely the handsomely furnished room used for social gathering: it means, or did mean, through a large part of the last century, the company of people who assembled for mutual pleasure and improvement at the residence of one or another distinguished and popular hostess in Paris, and included people of high standing in artistic, musical, literary and sometimes political circles. One of the most eminent of such hostesses was George Sand (Madame Dudevant), the friend of Chopin, and herself a talented writer of novels.

Naturally a gathering of people of that character would enjoy music as part of their customary entertainment, and, to suit their tastes, that style known as Salon Music came into being. As conversation, not music, was really the main interest at these gatherings, serious music (like sonatas, for instance) would be aside the mark, yet, on the other hand, people of such a high degree of refinement could hardly be pleased with any vulgar or commonplace popular music. Brilliant concert music might possibly answer, but that, again, was too pretentious and exacting, concentrating attention upon the performers. Salon music was refined and pleasing without being in any way deep: it formed a mere adornment for a social evening, just as a necktie on a shirt-front adorns a suit of clothes.

Salon music alone can never satisfy the real musical longings of the true musician, yet it has important uses, and no player can afford to be ignorant of it. Clara Schumann's father, Friedrich Wieck, one of the greatest of piano teachers, was particular that his pupils should be versed in the best salon music of his day, as well as in the standard classics and the work of the more serious modern composers.

Some of Chopin's lighter pieces may be classed as salon music of a very high and inspired type. Used as salon music is supposed to be used, they should be played only in exceptionally cultured circles. For ordinary social gatherings the productions of many less noted composers will answer more fittingly. In our day the number of those who have specially devoted their talents to composing this particular sort of music has grown so great that we hardly know where to begin or end in mentioning the leading names. Those most readily recurring to one are possibly Chamade, Lack, Bohm, Lange, Engleman. It is a pity there is not more really fine salon music being produced now. Every issue of THE ETUDE strives to present some good salon music.

Build Them Up

By T. L. Rickaby

LEARNING to play a piece of music is like erecting a structure. In building, every stone is cut, squared and polished before it is placed where it belongs, and, being perfectly formed and proportioned, the finished walls are perfectly formed and proportioned. What builder would say, "This stone is not truly cut, nor is it well finished; we will put it in place, however, and fix it after the wall is built." This simply could not happen, because anyone knows that a single badly-shaped stone would mar the appearance and menace the safety of any structure. The whole cannot be better than the parts. In learning a piece of music, treat every measure like a stone intended for a building. Learn it perfectly until it can be played without an error and in proportion—that is, with correct notes and exact time values. Then let them be combined in twos and fours till the musical structure is complete. If there is no flaw in any individual measure, there will be no flaws in the piece as a whole.

Another thing—trying to learn a composition merely by playing it through from beginning to end is like trying to build a wall all at once. It has never been done—and never will. To follow out the simile, however; no one would presume to fit and lay stones without understanding, at least to some degree, the plan of the building. The pupil, therefore, should have a chance to hear the piece properly played, at least once, and (if well advanced) should play it through for himself, in order to form a broad general idea of its character and structure, before beginning the minute special study of details. This is in accordance with the best and most advanced thought of modern pedagogy.

THE MAN WITH THE GRINDSTONE

A rather unusual subject for descriptive writing, but very well carried out. The leap of a tenth (c sharp to e) at the beginning, played with two hands, suggests most aptly the jingling bell of the peripatetic scissors' grinder. Grade 3.

Allegretto M.M. ♩ = 108

E. F. CHRISTIANI

The musical score is written for piano in 2/4 time, key of D major. It begins with a right-hand (r.h.) treble clef and a left-hand (l.h.) bass clef. The tempo is marked 'Allegretto M.M. ♩ = 108'. The piece starts with a jingling bell-like sound, achieved by playing a leap of a tenth (C# to E) with both hands. The score includes various musical notations such as staccato, marcato, and dynamic markings like dim. and pp. The right hand (r.h.) and left hand (l.h.) are clearly indicated throughout the score.

DREAM FANTASY

J. H. MATTHEY, Op. 194

A pleasing study in melody playing, with opportunities for employing the "pressure touch" and the *super-legato* or "overlapping touch." Grade 4

INTRO. M. M. ♩ = 84

Moderato

*p cantabile**mf espressivo**Ped. simile**Fine**ff**Ped. simile**Ped. simile**mf**mf**f*

I SPY SCHERZINO

HERBERT RALPH WARD

A *Scherzo* is a piece or movement in lively or jocular style. A *Scherzino* is a little *Scherzo*. Rapid and accurate finger work is demanded in this number. Grade 2 $\frac{3}{4}$

Allegro M.M. ♩=126

ON LAKE CHAUTAUQUA

BARCAROLLE

Exemplifying some effective forms of accompaniment and ornamentation for a song-like theme; affording practice in tone production, *arpeggio* work and "cross hands" Grade 4.

Moderato M.M. $\text{♩} = 60$

FREDERICK A. WILLIAMS Op. 59

The musical score is written for piano in 8/8 time. It begins with a *mf* dynamic marking. The first measure contains a *mf* dynamic marking. The second measure contains a *f* dynamic marking. The third measure contains a *rit.* marking. The fourth measure contains a *a tempo* marking. The fifth measure contains a *Ped. simile* marking. The sixth measure contains a *f* dynamic marking. The seventh measure contains a *l.h.* marking. The eighth measure contains a *r.h.* marking. The ninth measure contains a *rall.* marking. The tenth measure contains a *a tempo* marking. The eleventh measure contains a *l.h.* marking. The twelfth measure contains a *r.h.* marking. The thirteenth measure contains a *l.h.* marking. The fourteenth measure contains a *r.h.* marking. The fifteenth measure contains a *l.h.* marking. The sixteenth measure contains a *r.h.* marking.

This image shows a page of musical notation for a piano piece. The page contains six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. The piece concludes with a 'rall.' (rallentando) marking and a 'pp' (pianissimo) dynamic. The text 'Ped. simile' is visible in the fourth system, and 'p' (piano) is visible in the fifth system. The final system ends with a double bar line and a fermata over the final chord.

SILVER CHIMES

GAVOTTE

T. G. WETTACH

A dainty duet, with just the right amount of independence between the parts. Bring out fully all the counter melodies.

SECONDO

Tempo di Gavotte M.M. ♩ = 108

p *rall.* *a tempo* *cresc.* *rall.* *accel.* *Fine*

f *cresc.* *f* *p* *p rall.*

a tempo *cresc.* *rall.* *accel.*

p *il melodia ben cantando*

p *il melodia ben*

cantando *D.C.*

GAVOTTE

GAVOTTE

PRIMO

T. G. WETTACH

Tempo di Gavotte M.M. $\text{♩} = 108$

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each consisting of a grand staff (treble and bass clefs) and a single bass clef staff. The music is written in 4/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from piano (p) to forte (f). The tempo markings include 'rall.' (rallentando), 'a tempo', 'cresc.' (crescendo), 'accel.' (accelerando), and 'p cantabile'. The piece concludes with a 'D.C.' (Da Capo) marking. The notation is complex, with many slurs, ties, and fingerings indicated. The page is numbered '8' in the top left corner.

POLISH DANCE

In the true chivalric style. Play with force and energy, well accented.

Energico M.M. ♩ = 126

SECONDO

GEORG EGGELING, Op. 184

The musical score for "Polish Dance" by Georg Eggeling, Op. 184, is presented in a single system. The piece is in 3/4 time, marked "Energico M.M. ♩ = 126". The key signature is one sharp (F#). The score begins with a piano introduction, marked "ff". The first section ends with a "Fine" marking. The second section, labeled "Trio", is marked "meno mosso" and "p cantabile". The third section, marked "poco rit. a tempo", includes a "D.C." (Da Capo) instruction. The score features various dynamic markings, including "ff", "mf", "f", "sfz", "cresc.", and "ff pesante". It also includes performance instructions such as "D.S.*" and "D.C.". The score is written for piano and includes fingerings and articulations throughout.

POLISH DANCE

PRIMO

GEORG EGCELING, Op. 184

Energico M.M. ♩ = 126

ff

sfz *sfz* *Fine* *mf*

*D.S.**

Trio

meno mosso

mf *f* *mf* *sfz* *sfz*

sfz *piu cresc.* *ff pesante*

poco rit. a tempo

D.C.

*From here go back to § and play to *Fine*; then play *Trio*.

THE HUMMING BIRD

SILHOUETTE

A characteristic caprice. Illustrative of its title, this movement flits happily from key to key and from motive to motive. Grade 3½

Allegro M.M. ♩ = 126

MATHILDE BILBRO

The musical score for "The Humming Bird" is a single-system piano piece. It begins in the key of D major (one sharp) and 2/4 time. The tempo is marked "Allegro M.M. ♩ = 126". The score consists of 32 measures, organized into eight systems of two staves each. The music is characterized by rapid sixteenth-note runs and frequent use of triplets. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). Performance instructions include *poco cresc.* (poco crescendo) at measure 16 and *poco dim. e rit.* (poco decrescendo e ritardando) at measure 28. The piece concludes with a final key signature change to D minor (two flats) in the last measure.

FADED ROSES

REVERIE

M. L. PRESTON

A little song without words, recalling a half-forgotten romance. Play with tenderness and delicacy. Grade 3

Andante con moto M.M. = 54

SUNBEAMS
CAPRICE

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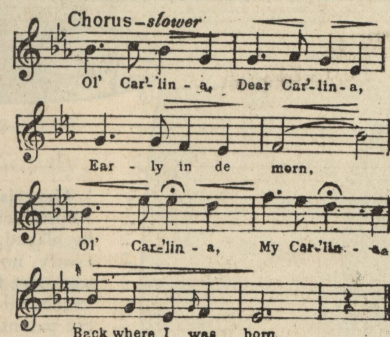
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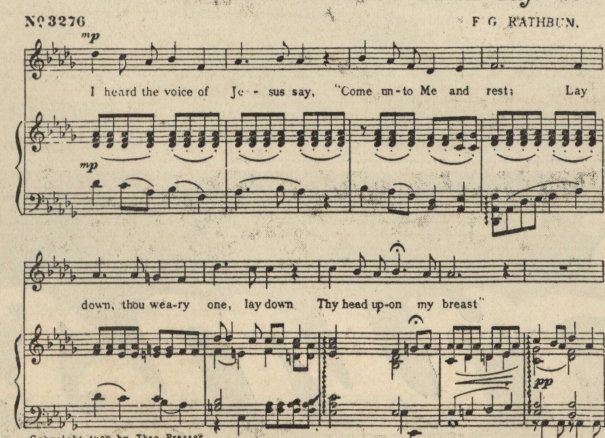
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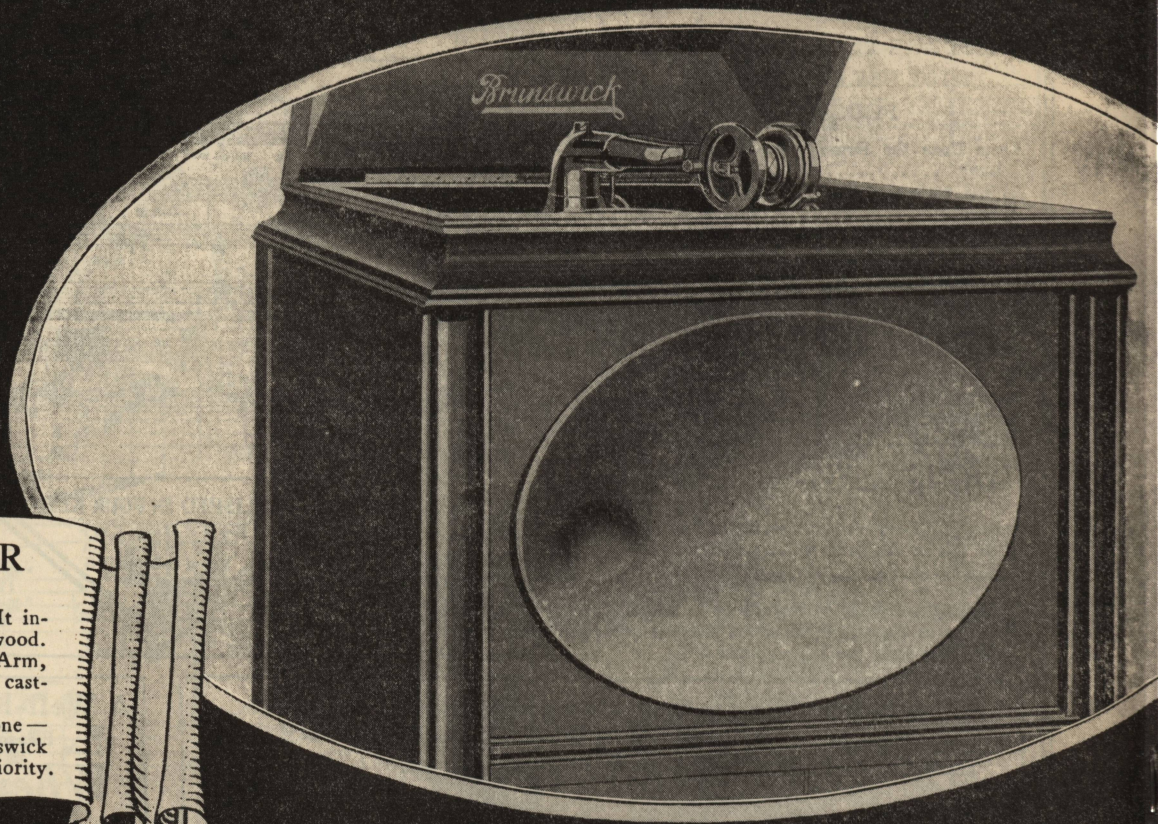
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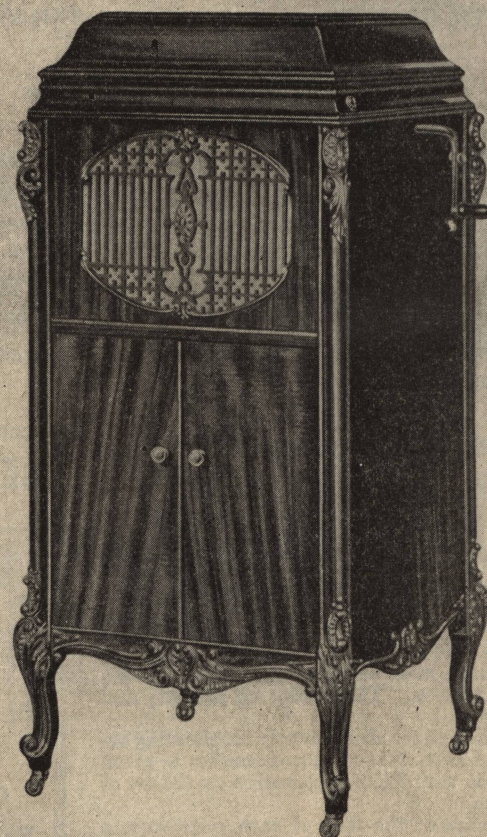
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F. P. ATHERTON, Op. 152

Pieces of this type are especially adapted to the *genus* of the pianoforte. Extreme accuracy and a light and delicate touch are required. Grade 4

Allegretto brillante M. M. ♩ = 120

Poco mosso

Tempo I.

mf *p* *mf* *p*

cresc. *mf*

accel. *3* *3* *8* *3* *sf* *sf*

FARFALLETTA

POLKA DE SALON

EUGENE F. MARKS

The polka rhythm is so fascinating that for purposes of idealization it has long survived the actual dance. *Farfalletta* should be played gracefully and in an unhurried manner, with careful observance of the accents. Grade 3½

Tempo di Polka M.M. ♩ = 96

p *brillante cresc.* *p*

cresc.

p

mf *brill.*

This image shows a page of musical notation for a piano piece. The notation is arranged in six systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The piece begins with a series of eighth-note patterns in the right hand, often beamed in groups of five or four, with fingerings indicated by numbers 1-5. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include 'p' (piano) and 'f' (forte). A section marked 'Poco animato' appears in the middle of the page. The piece concludes with a 'Fine' marking and a 'Ped. simile' instruction. The notation includes various musical symbols such as slurs, ties, and articulation marks.

DING DONG

WALTZ

A little waltz movement, full of character. Grade 2.

PIERRE RENARD

Tempo di Valse M.M. $\text{♩} = 54$

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A STORY AT BEDTIME

In narrative style, with a song-like melody assigned to the left hand. Let the player imagine what the "story" might be. Grade 2½.

Tranquillo M.M. $\text{♩} = 72$

CHARLES H. DEMOREST

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THE LITTLE ARCHERS

MARCH

J. TRILL

Tempo di Marcia M. M. -116

f *ff rall.* *pa tempo leggiero*

p *f* *ff dim.* *cresc.*

TRIO *f* *ff* *Fine* *sf marziale* *ff D.S.*

VALSE CAPRICE

A brilliant concert waltz, demanding much variety in treatment. The rate of speed will depend upon the specific character of each theme; but in no case will a rapid pace be demanded. Use a light, scintillating touch. Grade 5.

JOSEF HOFMANN, Op. 53

Moderato M.M. ♩ = 144

a tempo

The musical score for "Valse Caprice" by Josef Hofmann, Op. 53, is presented in a single system with multiple staves. The piece is written for piano and features a variety of musical styles and tempos. The score includes markings such as "Moderato M.M. ♩ = 144", "a tempo", "più animato", "tranquillo", "poco accel.", "vivo", "Con moto", "Tempo I", "Largamente", "cresc.", and "rit.". The score is divided into several systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The piece is characterized by its light, scintillating touch and rapid pace, as indicated by the tempo markings and the fast-moving lines in the piano part.

f *a tempo*

p *rit.* *con animato*

più tranquillo *mf*

rit. *a tempo* *rit.*

Cadenza

p *l.h.* *r.h.*

rit. *D.S.*

CODA

ff *p*

SONG OF YEARNING

CAVATINA

HENRY TOLHURST

Melodies of this type should be played in broad and expressive style, using the full length of each portion of the bow. The violin must be made to sing in all the registers employed

Andante M.M. ♩ = 72

Andante M.M. ♩ = 72

VIOLIN

PIANO

mf

cresc.

dim.

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of two sharps (F# and C#). The tempo and dynamics are indicated as "Bnd time, octave higher, ad lib." and "mf". The middle staff is for the piano accompaniment, also in treble clef with two sharps, featuring a continuous pattern of eighth-note chords. The bottom staff is for the piano accompaniment in bass clef with two sharps, featuring a pattern of dotted half notes. The music concludes with a double bar line.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (1, 2). The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of chords and arpeggiated figures, often marked with a '7' indicating a seventh chord. The music is written in ink on aged, slightly yellowed paper.

[illegible]

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The right-hand staff features a melodic line with various note values, including eighth and sixteenth notes, and rests. A 'Fine' marking is visible at the end of the right-hand staff. The left-hand staff provides a rhythmic accompaniment, primarily using eighth notes and rests. A 'Poco piu mosso' instruction is written below the left-hand staff, indicating a change in tempo. The page is numbered '2' in the top left corner.

Poco piu mosso

Right 1990 by The Piano Company

Piano introduction for 'Advice'. The piece is in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system has 8 measures, and the second system has 8 measures. The music features a melody in the right hand and a supporting bass line in the left hand. There are several trills and slurs throughout. The piece ends with a double bar line and a repeat sign.

English version by
DAVID BISPHAM

ADVICE

OLD FRENCH SONG

One of the charming old *chansons*, with a captivating refrain. Suitable for *encore* use.

Simply

Piano introduction for 'Advice'. The piece is in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system has 8 measures, and the second system has 8 measures. The music features a melody in the right hand and a supporting bass line in the left hand. There are several trills and slurs throughout. The piece ends with a double bar line and a repeat sign.

Vocal melody and piano accompaniment for the first line of lyrics. The melody is in G major and 2/4 time. The piano accompaniment is in G major and 2/4 time. The lyrics are: "Gath-er you las - ses, ros - es while you may, Old time soon pass - es, List to what I say." The piece ends with a double bar line and a repeat sign.

Vocal melody and piano accompaniment for the second line of lyrics. The melody is in G major and 2/4 time. The piano accompaniment is in G major and 2/4 time. The lyrics are: "Tra la la ree ly do, La ree ly lo lay, Tra la la ree ly do, la ree ly lo lay. Fine" The piece ends with a double bar line and a repeat sign.

Vocal melody and piano accompaniment for the third line of lyrics. The melody is in G major and 2/4 time. The piano accompaniment is in G major and 2/4 time. The lyrics are: "1. This lit - tle flow - er with - ers in a day, So in an hour love may fade a - way. 2. While in your hey - day wed an hon - est man, Choose in your May - day, seize him while you can." The piece ends with a double bar line and a repeat sign.

IF LOVE RULES THE WORLD

A fine modern ballad with a very taking refrain. To be sung in declamatory style, with much freedom of tempo.

Slow and caressingly

Lyric and Music by
WALTER ROLFE

p Love, while the two light's fall - ing, And, lit - tle sun-beams, fad - ing from view, I hear your sweet voice call - ing;
Fair locks of gold like sun - beams Shed - ding their rays of bright - est - hue; Thou art the soul of my day - dreams,

p *cresc. mf*

rall. e dim. pp **REFRAIN** *mf* *mf* *8*

Then do I has - ten to you. Dear eyes with love - light blue and ten - der! Dear eyes that set my heart a -
Thou with thy love so true. *rall. e dim. pp* *mf* *8*

mp *cresc.* *f*

flame! Dear lips, thou art my staunch de - fend - er Dear lips that fond - ly breathe my name.

mp *cresc.* *f* *8*

mf *ff* *8*

I love your voice with laugh - ter ring - ing, I love the mag - ic of your smile; — If "Love rules the World" Then the

mf *f* *ff* *8*

Maestoso *D.S.*

world must be mine, For I love you tru - ly all the while. *D.S.* *8*

ff *ff* *mf dim.* *rall. e dim.* *pp - pp*

ECSTASY

MEXICAN SERENADE

JAVIER A. FERNANDEZ

In Spanish-American style. To be taken somewhat lazily, but with intense expression.

Andantino M.M. ♩ = 63

mf

You bright-winged birds, in brake and tree,
You gold-en sun, come, flood the days

mp

Come sing your sweet-est theme of mel-o-dy. You scent-ed winds that light-ly
With warm-er, fair-er light, with bright-er rays. Come, star-eyed flow-ers, a-wake and

rove, Bring frag-rant in-cense here, from yon-der grove. For life is smil-ing with joy and
shine, in ev-ry branch and bough, on hedge and vine. With palm leaves sway-ing to soft winds

glad-ness, And we would cap-ture its of-fered treas-ure, Its mood be-guil-ing, and its song of mer-ry
blow-ing, With lilt-ing sweet-ness of bird songs ring-ing, With sun-light play-ing where the jasmine bloom is

mf

mad-ness, Each day of rapt-ure, each hour of pleas-ure When hearts are filled with ec-sta-
blow-ing, What full com-plete-ness each day is bring-ing

con espress.

sy, When love is dawn-ing, Ah, then, how fair the world can be!

colla voce

POSTLUDE IN D

ERNEST H. SHEPPARD

Prepare: { Gt. To 15th
Sw. Full
Ped. 16' and 32' to Gt.

A lively closing piece, easy to play but brilliant. Valuable as a study in touch and phrasing.

Allegro M.M. = 132

Gt. to 15th with Full Swell

MANUAL

PEDAL

TRIO

mf Sw. (2nd time, add 4')

legato

Gt. to Ped. off (2nd time, Sw. to Ped.)

* From here go back to the beginning and play to Fine; then play Trio.
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Overheard in a Music Store

By Frank Maltby Wallace

(The following article is by an active music clerk in a large store in a Mid-western Metropolis.)

THE salesman entrenched behind the sheet music counter has an insight into human nature that is granted to few others. In the great music store where I was employed our business was democratic to the extreme. Great artist and struggling music teacher rubbed elbows and demanded an equal amount of attention. Many a little comedy and tragedy took place over the counter. The real musician loves his art as he does his life, and the person who only poses as a musician loves his pride just as much. There were many in the city who would go without a meal a day gladly, to purchase some fine score or collection.

One young woman in particular would have been very attractive looking had it not been that she was plainly the victim of malnutrition or overwork. The first time she came to inquire for a Saint-Saëns concerto. The selection was published only in foreign edition at the time at a price which was far beyond her purchasing power. She perused the pages as a starving man would regard food, and then reluctantly gave it up after taking down the exact price. Two days later the same young woman came in and gave in exchange for the concerto, a check on a well-known pawnbroker in the city. In all probability she had given up something very dear to her.

In contrast to this woman, there were many of the loudly dressed, gum-chewing type, who would rush in and demand the "latest thing out," very often departing with fifteen or twenty dollars' worth of the trash.

Librarians have many comical experiences with people who mispronounce the names of books. However, I do not think that their experiences could possibly surpass the outlandish names that are applied to musical selections, including hundreds of "Choppings Waltzes" and "Miseries" from *Il Trovatore*. One woman insisted upon having Cereal Scott's "Tulip Time" (I found that she wanted Cyril Scott's *Lotus Land*); another insisted upon having "Carmen at Sea," a name which caused us considerable difficulty until we discovered that she was talking about *Carmencita*.

Then one day a foreign-looking individual requested "The Three Tramps." He insisted that we kept it and said that it was a well-known patriotic song in this country. Other members of the department were called upon, but none could satisfy him. Finally, in desperation, we brought out a collection of patriotic music. In a short time he triumphantly picked out *Tramp, Tramp, Tramp, the Boys Are Marching*.

Few people realize the number and variety of individuals who are interested in the world of music. People from all trades and standards of life find that music has the common appeal. One unusual character was a plumber by day, but after union hours, he was a successful music teacher. Possibly a more novel combination could not be found and my curiosity was aroused. He was a really remarkable pianist,—his touch and understanding of his themes were delightful. He played a Chopin nocturne for me, in a manner that would have put many of the greater musicians to shame.

It is surprising to find the unlimited amount of knowledge and information that some customers will credit to the music salesman. People would rush in from some recital or concert and demand

the second encore with as much abandon as though they had asked for it by name. When informed that you did not know the artist's program or had not heard the concert, they were amazed. No, they had forgotten the name or composer of the selection, but they supposed that you would know about it. Or perhaps some friend had given a musicale the night before and someone had played a "pretty little waltz" that they wished to secure. They seemed really hurt when informed that we kept about two thousand waltzes in stock and that it would be impossible to bring them all out.

Many would find peculiar ways of identifying the music. The piece they wanted had a yellow cover or they would whistle the first line to you. One man who came in for a vocal solo, without the name or the composer, offered to sing it for me. He proceeded to take a pitch-pipe from his pocket and after getting the proper pitch he burst forth in a very loud and not very musical rendition of *The Palms*. It interrupted the business of the entire first floor of the store, dozens of people who were hurrying in and out paused to glance in amazement at the man, and the department manager came rushing to the scene to discover the source of the tremendous outburst.

That was a queer day, for not an hour later than we had been favored with the uncalled-for bass solo, a woman approached the counter apparently very much embarrassed about something. At first she seemed to be looking for some particular salesman. Finally she asked me if there was a saleslady to whom she might speak. The only woman in the department had gone out to lunch, so I asked her if I could not get what she wanted. She refused, however, and decided to wait. Realizing that the saleswoman would not return for an hour and thinking that the woman might be in distress I sent for a girl to come down from upstairs to help the bashful customer. We were all curious to hear what the lady wanted and questioned the girl about her. "She wants a copy of *Kiss Me Again*," she said.

Please, when you go to buy sheet music, know what the name of your selection is and who the composer is. I have wasted hours searching for pieces that the customers were indefinite about.

Of course, there are some mistakes that are easily solved. "Wonderful Ada," for instance, would send me to the box where *Celeste Aida* rested, without any hesitancy. However, when some customer who has just been to a vaudeville show comes dashing in to demand a selection that she has heard played at the theater and all she knows about it is that it "is something about love," then one can scarcely be blamed for exasperation. There are ten thousand compositions about love if there is one.

Everyone is bound to make some mistakes, of course, and I always try to be as considerate and courteous as possible. The salesman doesn't object to informing you that it is impossible to get Beethoven's *Moonlight Sonata* for a two-part vocal chorus, or the *Unfinished Symphony* for a high voice, but he does object to being scored and criticized because he cannot obtain it. As a rule you will find that the experienced sheet music salesman has a liberal general musical education. Remember, too, that there is always new music coming out and some day you are going to want some suggestions. It's a good idea to be on the right side of the man behind the music counter.



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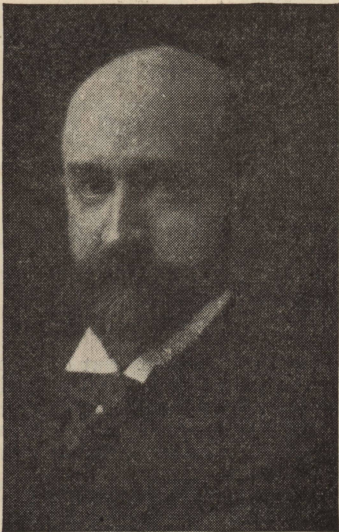
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MR. WALTER L. BOGERT, M.A.

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Ideals and Methods

With Practical Hints and Opinions of Great Authorities



WALTER L. BOGERT, M.A.

[EDITOR'S NOTE.—Walter Lawrence Bogert was born at Flushing, L. I., N. Y., graduated at Columbia University, N. Y., Columbia College of Political Science and Columbia School of Law. His musical education was received at the National Conservatory of Music, New York, and the Institute of Musical Art. He studied singing with George Henschel, W. N. Burritt, A. Freni; violin with Edward Mollehauser; theory with Max Spiker and Percy Goetschius; piano with Rafael Joseffy. After giving up the practice of law he devoted all of his attention to teaching music and lecturing, having held many important positions. He has conducted many choral organizations and given successful recitals. He has been affiliated with many musical clubs and organizations and has been president of the New York State Music Teachers' Association, the National Association of Singing Teachers and the Fraternal Association of Musicians of New York. He has written in a most interesting manner upon all phases of vocal study.]

THE question is often asked, "Why is there such disagreement among teachers of singing?" It may therefore be interesting to consider some possible explanations. It seems to me that the answer may be hinted at, if we say that it is due to differences of taste and to the lack of an exact terminology. As a result of dealing with large numbers of teachers in many conferences, I have no hesitation in saying that there are great differences of opinion as to what constitutes the ideal

or most beautiful tone for the human voice. I recall meetings of teachers, largely attended, in New York City, at each of which laryngologists presented singers illustrating their ideals of the perfect tone. The ideals thus presented showed marked disagreement, and in each case the majority of those present expressed varying opinions as to the value of the tones they had heard. The scientifically perfect tone, with its full complement of overtones, its freedom, and its rather impersonal character, seemed to make less of an appeal than the tone surcharged with warm human emotion which demands some tension in its production. Mme. Julia Culp, on her first appearance in this country, was acclaimed by most of us as a well-nigh perfect artist. Yet one prominent teacher said to me, "She does not know how to sing; she does not place her voice." If, for example, one of two teachers has a tonal ideal that is either brighter or darker than that of the other, he cannot be said to be aiming at the same result as the other, nor will he employ the same methods in his teaching.

Here, I believe, is also the explanation of the difference between the so-called Old Italian Method of Bel Canto and the modern ideas. It is a difference of ideals. Since the old Italian masters flourished, the whole Romantic Movement has arisen. The stress that was formerly laid on the purely musical side and upon mere beauty of tone is now laid more largely on the non-musical, *i. e.*, the program, the human feeling, the words. The purely musical message of music has come, in many ways, to be subordinated to its power as a vehicle for human emotion. The great composers of the Bel Canto period were men like Donizetti, Bellini, Rossini, and the early Verdi, whose music requires well-schooled singers for its adequate rendition. To-day we have the voices, but they are few and far between who can satisfactorily present the music of these men or that of Mozart or Handel.

Tone and Technic

So far as we can learn, the old Italian method of Bel Canto meant beauty of tone through perfection of technic, and sought to give the student command of his tone before demanding the emotional or dramatic expression required by songs. It emphasized the fact that without technic there is no art, and that, no matter how fine, or deep, or intense the feeling, it will receive imperfect expression without adequate technical mastery.

On the other hand, a good deal of modern teaching seems to tend unmistakably to relegate perfection of technic to the background and to lay all stress upon emotional expression, claiming (erroneously, if we may judge from the large amount of adverse criticism printed after a majority of song recitals) that the development of this expression should be from the start and that technic should be

merely incident thereto and that it may be adequately developed in conjunction therewith. "Technic vs. Expression" may indeed be said to symbolize the difference between these two schools.

Bauer on Expression

In this connection, I cannot do better than to quote some paragraphs from a personal letter written to me by the eminent pianist, Harold Bauer. He says: "For me, technic and expression are identical and indivisible. I do not agree with criticism which makes a distinction between the two things. A performer who plays or sings, as we say, *without expression*, is in reality expressing coldness, indifference, or possibly ignorance, in the most unmistakable fashion. If other feelings are present, but not conveyed, study must obviously proceed along lines which may best indicate the possession of such feelings,—this kind of study being, in my opinion, more intellectual than speculative, more conventional than free, more mechanical than individual,—in a word: *'technical.'* The performer of whom it is said that technic predominates over expression seems therefore to be lacking in the one thing by which we define technic, namely, the medium through which feeling is conveyed.

"On the other hand, when a performer is criticised for faulty technic, the reality appears to be that an emotional message which is sought to be given is delivered in an incomplete condition, the positive and unmistakable elements being unsuitable quality of sound, wrong notes and insufficient agility. We are rather inclined to take it for granted that if 'the medium through which feeling is conveyed' should cease to offer resistance, the aforesaid emotional message would, in some way, complete itself, but I am by no means sure of this. In my opinion, a performer who displays inadequate mechanical equipment has failed, firstly, to visualize thoroughly the thing which is to be expressed, and I think his study should be concentrated along empirical lines of emotional reflection, imagination and experiment, with a view to forming a definite sound picture in the mind, leaving the mechanical problems to be solved when it is clearly realized that only through certain strictly defined sounds can that picture be conveyed to others. At that time, but no sooner, should the means of expression be worked out.

How Should It Sound?

"I have no faith in the student who says: 'I know how this should sound, but I can't do it.' My experience has invariably been that the failure to give a satisfactory performance is due to a very fragmentary sense of 'how it should sound.' I think it would be as true to say: 'I can do it, but I don't know how it should sound;' in fact, in many cases it would be truer.

"So I find myself driven into a hopeless paradox if I attempt to separate technic from expression.

"The technician seems to fail through insufficient technic and the emotionalist through lack of sustained emotion.

"Nothing can be expressed except by technic and technic cannot possibly be isolated, for at its dullest as at its most brilliant, it must necessarily show the precise nature of the impulse which directs it.

"Art, technic and expression appear to me as a trinity of which the three elements form one indivisible whole. Change the equal proportion of these three elements and the structure vanishes. Subtract one from three and the result is—nothing."

As to the lack of exact terminology, two eminent scientists, throat specialists, once said to me that the first thing we teachers ought to do was to get together and agree on the exact meaning of the terms we use; as, at present, it was difficult, if not impossible, to get any clear idea of a voice from hearing what teachers said about it. No one can, of course, deny the truth of this accusation. I fear that as a class, we, musically minded people, are not given to great accuracy of statement nor to nice discrimination in the choice of our words. I believe, however, that we can accomplish much toward a better understanding among ourselves and toward a more exact use of terms by frequent professional meetings for discussions and exchange of opinions. For, it must not be forgotten that while we all may listen to the same thing, we do not all hear the same characteristics of that thing. Each one hears only what his mental equipment permits him to hear. The highly trained listener hears many things that are hidden from his less fortunate neighbor. Also, we need to realize that many of our terms are more relative than positive. Take the terms "freedom" and "relaxation." They sound positive, and yet how often has the person who thought himself free and relaxed discovered that he could be freer and more relaxed? My constant advice to pupils is to strive continually for greater freedom of tone and expression, as well as for a greater and greater degree of relaxation of all unnecessary muscles.

Relative Values

Just here I must touch upon the vexed question of the relative values of the so-called psychological and mechanical methods of voice development. Is it true, without qualifications, as the psychologists often assert, that tone must always exist first in the mind of the producer before it is manifested physically? I think not. Let me describe two cases of my own pupils. The first, a Jewish cantor, a tenor, now about thirty-five years of age, came to me several years ago in a state of nearly complete voicelessness, due, according to his doctor, to paralysis of both vocal

cords, induced by overstrain in singing too loud and too high. Now, after considerable patient work, his vocal cords are normal again and a much greater degree of relaxation of throat, tongue and jaw is evident. The voice, that to me seems to be coming with some volume and beauty, though with not great strength as yet, he asserts, is quite different from what he had before he came to me and is of greater volume and finer quality than he ever expected. In other words, his idea of tone has been built up by first producing it under outside guidance.

The second case is that of a girl of seventeen years of age, a soprano, who came to me but a few months ago. Of lowly origin, she has had few, if any, opportunities to hear and see much that is beautiful. When she appeared in my studio, she was attempting to sing things far beyond her, both in range and in style, with the result that her voice was marred by a pinched, throaty and strident quality from top to bottom. In this, as in the other case, by means of physical exercises to strengthen the breathing apparatus, and vocal exercises to remove the interferences of contracted throat, stiff tongue and rigid jaw, coupled with a judicious admonition as to the best positions for these organs, a complete change is being effected. She herself expresses surprise and pleasure at the ease, freedom, resonance and volume she is acquiring. She makes it perfectly clear that she had no idea of the result I was aiming at until it appeared. She does as she is told and the result comes. Recognizing the beauty of this result, she is modeling her ideal thereon.

These cases would seem to indicate that, as to pitch, tone must always exist first in the mind of the producer; but that, as to quality and quantity, it can only be proved to so exist if the physical organs are free from obstruction and interference, so that they may respond readily to the mental impulses. If it were true that the all-important thing was the possession of the complete ideal of tonal perfection, why should not our great critics who, from repeated hearings, must possess vivid ideas of the tones of the greatest singers, blossom out into great singers themselves? Is it not well to bear in mind, also, that most persons have to learn how to hear their own voices correctly? It's a rare one who knows just what his own voice sounds like. Do not many come to our studios imagining they are producing results quite equal to those of some famous artist they may mention? They may have the ideal, but appear unable to judge what they are doing. Again, how explain the plight of those who, like the late Evan Williams, dissatisfied with their tone, vainly seek liberation from many masters and finally work it out themselves by some simple readjustment of the vocal mechanism?

In all these latter cases the right tonal ideal may be vividly present in the mind but some unrecognized obstruction hinders its manifestation. I believe that obstruction is generally a purely mechanical question and must be approached from that standpoint. In other words, when the parts of the vocal mechanism are in perfect adjustment, the perfect tone will appear and not before.

Do those who advocate the imitation of great singers by beginners realize that it would be quite as sensible for the untrained youth in a gymnasium to attempt to help himself by tugging away at the enormous weight that the physical giant can handle with ease, as for the young singer to do it by attempting to imitate the finished product of the vocal giants? It is quite as essential for the muscles and nerves of the singer to be prepared by purely mechanical or technical exercises as it is for those of the pianist or violinist. Students of both

piano and violin tense many unnecessary muscles, as do the singers, when they attempt to arrive too quickly.

Breathing

I would like now to give my readers some account of the ideas I have found useful in the matters of breathing and tone-production.

In my mind, breathing reduces itself to expansion and contraction of the body. Strictly speaking, it is not correct to talk of "inflating" the lungs, for the word "inflate" means "to blow in," and our breath is not "blown" into us, but is "sucked" or "drawn in." Again, it is erroneous to speak of expanding the chest or body by means of the breath or by filling the lungs, as the truth is that we expand the body, and by so doing pull the lungs open, thereby drawing in the breath. The only thing that expels the breath is the pressure of the body on the lungs when we contract it. So the whole action is precisely similar to that of a hand-bellows, with the large end at the waist-line.

Now, why does the student experience such difficulty in the management of his breath? Because the average person carries the body in a contracted position habitually; he or she slouches, and rarely, if ever, takes a full breath. Now, singing requires more breath, and therefore a greater bodily expansion than that to which the student is accustomed. The body, unused to maintaining this expansion, tends to resume its contracted condition, either expelling all the breath on the first few notes, or seeking to control it by stopping the outflow at the throat, thus unavoidably interfering with the tone production.

If, on the other hand, the student perseveres with physical exercises until he habitually and naturally carries himself erect, with shoulders drawn back, chest high, and the body generally expanded, he will find that his breath does not all seek to rush out the minute he begins to sing, nor is he obliged to control it at the throat. With a fixed high chest he will find that his expansion and contraction are greatest at the waist-line; and in time he will find that the strong muscles in this region have become so firm and amenable to control that his breath has ceased to cause him any concern, and that all the gradations of piano and forte (which are almost entirely matters of breath-control) begin to be within his reach. So let me emphasize the necessity for the student to acquire as his daily habits correct breathing and correct tone production in his speech. No one can express with complete freedom his emotional message in song until he has ceased to think of the mechanics of singing and has adopted as his daily habit the best way of doing everything that the act of singing involves. As in a gymnasium, of course, anyone who attempts to improve the action of any part of the body must give thought to that part and be conscious of it until the desired improved action has become automatic, habitual.

Sbriglia's "High Chest" Idea

The great teacher, Sbriglia, who taught the fixed high chest to the de Reszkes, Plançon, and other pupils, knew that when we maintain this position not only do we make breathing easier, but that we relax all pressure at the throat and so give the voice a better chance.

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Tone Production

If we take, for example, any person, who, with mouth closed, is breathing naturally through the nose and ask him to merely part the lips, and, without moving anything but the vocal cords, to make the simplest and easiest sound he is capable of, we shall probably hear something represented very nearly by the *u* in *hum*. This seems to me to be free from all unnecessary effort, to be, in fact, the simplest sound the human throat can produce. It seems to require merely the approximation of the vocal bands, everything else being left in a state of relaxation. I therefore consider it to be the sound best adapted for strengthening and developing the vocal

bands or cords themselves. Accepting unreservedly the physiologic principle that if you wish to strengthen a muscle, you must not make it act only a few times under as great weight or strain as possible, but must rather make it act as often as possible under the least possible weight or strain. I have, for the past six or eight years, with myself and my pupils, used this sound with entirely satisfactory results, on short, soft mezza voce tones, oft repeated by slight expansive and contractive movements at the big end of the human bellows. Such practice seems to kill two birds with one stone, in that it strengthens both the vocal muscles and the breathing muscles.

Mastering Tongue Conditions

THE next important thing that I have come upon in the course of my teaching relates to the tongue. When we reflect that the roots or muscles of the tongue are attached to the sound-box or larynx, we can easily realize that the tension or relaxation of the tongue must affect the tone. I have had pupils come to me who had studied with the most famous teachers, and I have yet to find one whose tongue did not need relaxing. Of course, all have at first denied the mild accusation, but a simple experiment generally weakened their position. Throw the tongue forward between the lips and then feel it, so to speak, with the teeth, bringing the jaws slightly together. If there is tension, it will seem hard and stiff; if there is none, it will seem soft and even flabby. My experience seems to show that the much-desired so-called forward tone is largely a question of keeping the tongue relaxed and forward and using the front part as far as possible in enunciation. This is difficult for most people at first, as it requires the formation of new tongue habits; but constant practice in speaking as well as in singing will accomplish the result. Again, the importance of correct speech habits comes to the fore. If a person habitually speaks with a tight, tense

tongue, he will probably sing that way until he corrects the error in his speech. I find that the student who puts in practice in his speech the principles of correct tone production makes the most rapid progress.

As to the lower jaw and lips, I believe the beginner should cultivate the greatest possible relaxation, avoiding protruding the lips or shaping the vowel sounds to any large degree. The advanced student who has begun to master the technic of his instrument may do this and many other things that I find hindrances to the inculcation of fundamental principles.

I would say that he is the greatest artist who can produce the best results with the smallest expenditure of effort and with the least departure of his speech organs from a position of repose. My advice is to treat the voice gently, never to force it; to coax it, to let it grow and come out gradually. Most of the tight singing heard nowadays is, I believe, due to undue haste; to putting too much breath pressure on the vocal bands before they are strong enough to stand it, thus compelling them to call upon adjacent muscles whose use has no part in free tone production, and also to the carrying over of bad speech habits into song.—W. L. BOGERT.

Resonance and Vocal Chords

ONE often hears remarks anent great singers indicating the belief that their unusual voices are entirely due to wonderful vocal cords. Do people who make such remarks realize that the sound produced by the greatest vocal cords, if unaided or not reinforced by the spaces of throat, mouth and head, would be barely audible across the room? There is no column of air or current and strictly speaking there can be no placing of the voice. What happens is this: The vocal cords or bands come together and by means of breath pressure produce vibrations of the air or air-waves. These air-waves, were it not for the spaces above the vocal cords, would separate in all directions, producing but a faint sound. The throat, mouth and nose cavities, however, keep them together, concentrate them and reinforce them by making them resound or resonate, and the result is what we call voice. So this reinforcement or resonance would seem to be, without exaggeration, responsible for more than half of the phenomenon of voice. If this be so, how can we expect to have all the voice we are entitled to if we do not use all the resonance spaces?

A great Italian teacher, recently arrived in this country, has commented on the general lack of head resonance in the voices of our singers. My own observation tallies with his. It is rare to hear a singer who is getting the full value of his resonance cavities. When we see a singer throw the head back and open the mouth very wide we may listen in vain for head resonance, because such actions generally

allow all the vibrations to come out of the mouth and prevent any from going into the cavities above. If, on the contrary, a singer throws the head too far forward and down, a disproportionate amount of vibration goes into the head. In reality, the fine art of tone production consists in finding the happy medium between these two extremes, where the result is neither white, shouty and spready, nor dark and nasal.

My experience seems to indicate that consciously opening the throat and lowering the larynx tend to make head resonance difficult, to accentuate "breaks" and to make the voice sound hollow. Head resonance cannot be acquired quickly by anyone, least of all by those who have been trained continually on full voice.

All loss of voice, vocal break-down, hoarseness and throat fatigue in singers and speakers that have thus far come to my attention have been cases where no head resonance had been relied upon for volume, but where mouth and throat and an immense breath pressure had been thought to be sufficient. If these people had cultivated the free use of the nasal cavities, the voices would never have given way, because much less strain on the vocal cords would have produced a voice of greater beauty and power. The mature singer who cannot give a recital program lasting from one hour and a half to two hours without hoarseness or throat fatigue needs to mend his ways, for something is surely wrong.

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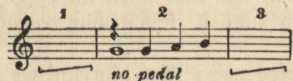
Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. (a) In a recent number of THE ETUDE there is a piece: "Rubinstein's Melody in F." The following measure is rather hard for me to understand:



Should I play the bass arpeggio with the left hand, then cross it over right and play the note D, also with the left?

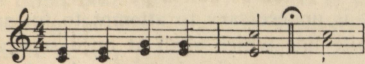
(b) When playing a piece illustrated thus:



I do not understand how to give the whole-note G its full value without aid of pedal, or with the quarter-note G appearing on second count. How can I hold the whole-note down, then play G again, before its full value is given?—R. L. B., Opelousas, La.

A. (a) Your idea is quite correct; play as you have described. (b) In this instance play the G with the second finger, hold its full time, then slip the thumb on to the same G for the second beat, but without any accent or cessation of sound, and hold the note to the end of the measure.

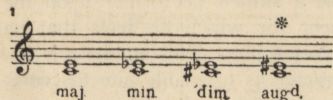
Q. In the following example what is the meaning of the hold over the double-bar?—E. E.



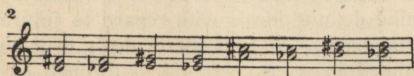
A. If there be no other indication than the "hold" as given, its meaning is that there is to be a wait, or complete silence, at the pleasure of the performer before proceeding with the piece. When this "hold" or pause is accompanied by the word "Fine" (end), it signifies that the piece terminates there, after a *da capo* (D. C.) has been observed. In the present instance, however, it would seem that the pause is introduced after the measure in the major mode, in order not to plunge too abruptly into the following minor.

Q. In explaining intervals to a pupil, I find it difficult to make them understand why they are not augmented third or seventh intervals. Why are intervals not all L. S. A. (large, major; small, minor; augmented), instead of L. S. D. (diminished) or perfect?—O. S. D.

A. The address of O. S. D. having been omitted from the question card, it has been impossible to send a reply by mail, as requested. (Upon receipt of the address, a fuller answer may be given.—Ed.) The augmented third occurs frequently, especially in modern compositions. Thirds are as follows:



Thirds are made larger (augmented) by raising the upper or lowering the lower note of an interval:



The augmented seventh is met with only as an accidental passing-note, which, being accidental, does not form a part of the harmony.

Q. Please explain the difference between the length of one beat in 6/8 time and a beat in 3/4 time. Do they receive the same length of time?—VERA E.

A. A beat in 6/8 time may be worth either one eighth-note or one dotted quarter-note (three eighth-notes), according to whether the movement is slow or fast. A beat in 3/4 time (two eighth-notes) may occupy the same time as a slow beat in 6/8 time (one eighth-note). It all depends upon the pace of the movement.

Q. What does the following mean at the beginning of a piece? MM. 108, or 92, or 120.

A. It would have been better had the name of the piece been given. The three different metronome movements may refer to three different interpretations of the piece by different performers! As a general thing, however, where two metronome marks are given, for example: MM. = 92; MM. = 120, it signifies that the student should begin the practice of the movement at 92 and, as greater facility is gained, should gradually increase the pace, until he can finally perform the piece at 120—thus fast, and no faster. Indeed, a whole and very vital lesson is contained in these few figures, which may be summed up in a few words: Practice slowly, until perfect surety of touch, execution and interpretation is attained.

Q. I speak with a voice that sounds rather low and people take me for a baritone. Its compass is from low A flat up to high A flat, but the low notes are very uncertain and of poor resonance and quality, whereas the high notes come easily and have the good resonance and ring of a tenor almost. My medium is so strong that it seems to me like a baritone, which I wish to be, for I do not care for tenor. Some teachers tell me that I am a baritone, and others a tenor. What am I to do? Cannot I become a good baritone with study? That is, cannot I extend my compass lower?

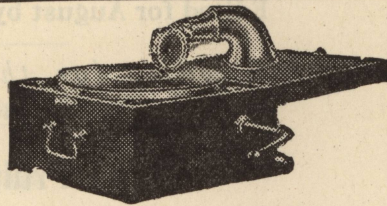
A. Your case is not an infrequent one. A voice is determined by its quality and not by its compass. There are many musical instruments having practically the same compass, but their qualities are so different from each other that we can distinguish them at once, and from hearing only a few notes. To the practiced ear it is the same for voices. But always remember, that it is *quality* (timbre) alone that determines the kind of voice. Now for the specific questions: 1. Voice compass cannot be extended lower, but its resonance may be improved. The depth of a voice depends upon the thickness of the vocal cords; they cannot be made thicker, any more than can the lowest strings of a piano or other string instrument. But by most competent instruction and proper practice their range may be extended upwards; 2. From your description you should be a tenor, because your lowest notes should have the round, full resonance of a baritone—rounder and fuller than a tenor. Even the highest notes should have a heavier quality; 3. The very best thing for you to do is to consult one of the best musical directors of a leading operatic company or symphony orchestra; he will most probably give you a correct and unbiased opinion. Failing him, go to a first-class singing teacher, one who has no fads (there are some who fancy they see tenors in all baritones, as there are others who see baritones in robust tenors) and be advised by him.

Q. I have studied singing with three different teachers and they have all insisted upon "beauty of tone" as the chief desideratum of good singing. After much diligent study it seems to me both sense and expression are practically blurred or annulled by the ever-present endeavor to produce a "beautiful tone"! What should I do? "Is" beauty of tone the chief consideration?

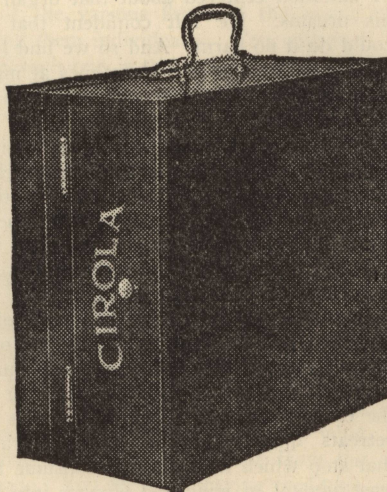
A. Of course, beauty of tone is an important factor in singing, but it is not a *sine qua non*. Beauty of face in woman is much to be admired, but far more admirable is the beautiful quality of the mentality behind the superficial face beauty. So with the voice. A voice that produces only beautiful tones is useless for general interpretation and expression. The beautiful tones would be all very well if they had only vowels to sing, to warble in some birdlike language of Central Africa! But the voice has to convey language, consisting of words of every possible shade and degree of meaning and expression, and the voice must adequately convey both meaning and expression—not always "beautiful," but frequently ugly, repellent and hateful. Then, again, all voices are not alike; each singer has a quality (timbre) all his own. It is the individual quality of a voice which attracts. Acquire as smoothly pure a voice as you can, and then apply your chief endeavor to enunciation, articulation and clarity of diction, together with a sincere effort to interpret not only the composer's music, but the meaning and intention of the author's words. Beauty of tone by itself merely vies with a solo instrument, not always successfully, and it tells no story and excites no interest; whereas a moderately good voice, whose diction is perfect and whose intensity of interpretation is both intelligible and sympathetic, wins the public's approbation and applause every time.

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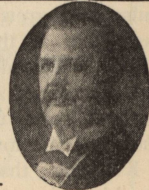
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Department for Organists

Edited for August by RICHARD KEYS BIGGS

"The eloquent organ waits for the master to waken the spirit."—DOLE

"The Fruits of Ambition"

By Richard Keys Biggs

OUR story, and by the way, it is a true story, begins with a small boy who lived not so very long ago in a village which boasted of 1,500 inhabitants. He had learned to play the piano quite nicely, having been faithful and studious in his practice. When he reached the age of 14 years he found himself greatly interested in the organ of the church of which he was a member. In fact he became so greatly interested that he availed himself of every opportunity which presented itself of hearing this and other organs in neighboring churches. By and by a desire came to him that some day he might learn to play the organ and perhaps be organist himself of a great church.

Fortune Smiles

Fortune now smiled upon our hero. He was granted permission to have some lessons and to practice upon the church organ. His teacher was a lady who had played in the church for many years. Now it happened during the fourth lesson that a loose board within the organ, which was a small tracker instrument, fell upon the pedal trackers, causing some six or eight of the Bourdon pipes to speak each time that the pedal stop was drawn. The worthy trustees and elders of the church, being duly shocked at this ruthless breakage of their cherished organ and knowing nothing of the interior of the instrument except that it was very bad to take a light of any kind near the pipes, met together and straightway decided that their organ no longer could be used for lessons or practice. Even after the repair man had gone within and replaced the fallen board, thus restoring the organ to its former condition, the learned trustees and elders held that the church organ was not the place for young folks to learn how to play. Perhaps they thought that the youngster might learn just as much by practicing upon the town pump or the family wash-boiler. At any rate, chapter one closes with our hero trying to swallow a large lump in his throat and endeavoring to keep away the feeling of despair which seemed to grasp him from all sides.

The Fire of Desire

But the fire of desire that had been kindled by his first lessons gathered impulse and grew with such unquenchable fury that at the end of a week's time after the episode of the fallen board the lad determined that life was unendurable without some further acquaintance with the organ he loved.

Knowing that any further requests would be ignored by the church authorities and at the same time regretting the extremity of the measures he found himself forced to take, he decided that his daily practice must be stolen under cover of darkness. Now we must not think too harshly of our hero for this base determination, inasmuch as his whole world

of ambition centered about that organ of his dreams. He felt confident that he could do it no harm. And so we find him on late afternoons and sometimes at night making his way into the church through a neglected cellar window, feeling his way up the dark stairs, stumbling against hidden obstacles until at last he reaches the choir loft and stands with beating heart admiring his silent, stately friend with the tall, gold pipes piercing the gloomy rafters of the church. But time is precious and practice is difficult.

Inasmuch as the organ has no motor our hero sets to work to fill the bellows himself, using the great wooden pump handle which protrudes from the side of the casing. Having filled the bellows he retreats quickly to the console, draws that stop which he feels will consume the least amount of wind and plunges into his work all forgetful of the difficulty of his undertaking. He has just become thoroughly engrossed in his work, when with a great squawk the pipes cease to sound and there comes from the organ a faint afterbreath suggestive of the gurgle a donkey might give after he had delivered himself of a hearty fit of braying. By this the lad knows that he must once more fill the bellows if he is to continue to play. This he does again and again until he feels that he has accomplished something of the work he has determined to do.

No Motor

After some weeks of this rather precarious mode of obtaining practice, and after long and persistent persuasion, he prevailed upon his father, a business man, with little use for the professional musician as he knew him, to allow him to take one term of lessons in a neighboring

city, where there was a good college of music. The father consented to one term only. The stolen practice was accordingly abandoned, and in its place we find the little fellow traveling fifteen miles by trolley to the great city and to the college of music. This trip he would make three times each week after school hours.

But his studies began, from this point, to assume definite proportions, and his progress was rapid, in spite of the late hours which necessarily followed the long journey to and from the city. In fact, he progressed so rapidly that, after his sixth lesson, he found himself the regular organist of his home church, presiding at that same organ which only a few months previous had been officially denied him. It happened in this way. The good lady with whom he had had his first lessons was taken with a sudden illness and unable to play the services. There being no one else in the village whom the church authorities could call upon, it was decided that our hero was to be given a trial. The result was astounding, not only to the elders but also to the congregation of the church. The services were carried on without the slightest interruption with this little slip of a boy at the organ.

Using the Imagination

But you must remember that this same little boy, in addition to providing himself with practice, no matter how great the difficulty surrounding that practice, had made use of his imagination. He knew, young as he was, that a church organist must be able to do many things besides play pieces. He knew that the hymns must be played in a certain way to make the congregation feel the support of the organ. He knew that in certain portions

of the service it was necessary for the organist to improvise and to modulate, as occasion might demand.

He had, accordingly, many times during his practice hours played whole services to the empty church pews, in order to work out for himself a definite understanding with regard to these difficult points. The result was that when the opportunity came to him it found him ready and waiting.

We need not follow him further in his career. We can feel sure that, with the ambition and the determination he manifested, he conquered all the obstacles which obstructed his path to success. And, as I said at the beginning, this is a true story.

The Making of the Concert Organist

By Richard Keys Biggs

It is unnecessary to attempt to fix any definite line which shall at once separate the concert organist from the church organist. In nearly every instance these two branches of the profession go hand in hand. It may, however, be safe to say that one is an enlargement or outgrowth of the other. All concert organists have, at one time or other, been church organists. And, indeed, we find that most of them retain church positions, even after their concert horizon has assumed definite outlines.

Just wherein lies the subtle quality which enables an individual to become a successful and truly great concert organist is difficult to point out. To begin with, we must look at the concert organist and his development in the same light as we see the pianist or violinist of the same inclinations.

He has had, without doubt, from his early youth an overwhelming ambition to become a skilled performer upon the instrument for which he feels that nature has selected him. This ambition is of such a character as to enable him to center his entire thought and endeavor upon his chosen instrument. As he grows older he is enabled by closer contact with the instrument he has chosen to form within his mind definite ideals with regard to future attainment. At first these ideals may be limited in scope. If limited through excessive modesty, as is often the case (and this is a decidedly good sign), these ideals will grow in size and gain in strength and breadth when attainments bring added confidence. The degree of his attainment will be measured by the quality and intensity of his early ambition, the loftiness of his ideals and by the persistence with which he overcomes every obstacle standing in the way of the fulfillment of his musical desires.



Richard Keys Biggs was born at Glendale, O., in 1886. He was educated at the University of Michigan, the Cincinnati College of Music, and in London, Eng. He has been soloist for the San Francisco and for the San Diego Expositions. He has given numerous Organ Recitals throughout the United States, and has held leading positions in New York City churches.

And in no other branch of the musical profession has the young aspirant so much to contend with as in organ playing. I will not enumerate the many difficulties he encounters when trying to obtain daily practice; the defects of the organs he finds; the interference he continually meets. Every student has encountered these hindrances time and again. He must not only expect them, but he must accept them and overcome them if success is ultimately to crown his efforts.

Undaunted Persistence

Let me here again emphasize the importance of undaunted persistence, of dogged determination to continue and to succeed, even in the face of the most disheartening circumstances. The reason we have to-day so few really good church organists and still fewer good concert organists is because of the problems which confront the student in his earlier and more important stages of development. They seem to him of such insurmountable proportions that he too often allows his ideals and ambitions to be shattered. Many a time have I heard really talented musicians say that the organ offered such a limited field for concert work, was so little understood by the masses or even by the critics, and was so difficult of access for practice, etc., that to spend the amount of energy necessary to master it in a concert capacity seemed an absurd task.

True, the field for the concert organist is somewhat limited, the instrument is not so well understood as many others and the difficulties of practice are often very trying. But to the individual who has deeply rooted within him the lofty ideal and the determination to win, all these handicaps will, in some manner be met and overcome and his endeavors crowned in the end with success and recognition.

We often hear this: "My church is so cold during the week that it is impossible for me to do any practicing." Now what organist is there who really wants to practice yet who would let the matter drop with these helpless words? Surely organists are beings with imagination. The only way around this annoying fact of cold churches and stiff fingers is for the organist to provide himself with a small tent and an electric or gas heater. A carpenter can build a light, collapsible framework consisting of three sides which hook together. He can cover these frames with cloth and also provide a loose cloth to throw over the top. This box-like little tent can be placed around the organ console on Monday morning and can be taken down on Saturday night. The electric or gas stove will serve to keep this tent more than warm and in the meantime there is a snug little place in which to practice even in zero weather.

Lazy Organists

The trouble too often is that organists don't really want to practice. So long as they can play the hymns, anthems and preludes in a manner somewhat acceptable they are satisfied. And, indeed, many organists who play recitals rely upon a paltry three or four hours in which to prepare a program. Who would go more than once to hear a pianist or violinist in concert if his week's preparation had consisted of three hasty hours, and these given mostly to technic alone? And yet many organists expect to show the public what organ music sounds like with this slipshod sort of preparation as their backing.

To become a concert organist of equal rank with our great pianists or violinists it is necessary to spend many hours daily in hard mental and physical work. The pieces must be studied with that close at-

tention to detail, that intimate knowledge of the possibilities of every measure and every phrase of the music which alone can make for greatness in the performance.

The present writer has spent many hours in the company of pianists of distinction comparing notes upon certain aspects of pieces common to both the organ and piano. The exchange of ideas upon the interpretation of this or that phrase and

the broadened horizon resulting therefrom has been most helpful and stimulating to both alike.

When will organists realize that only by constant and persistent daily work upon technic, upon the details of interpretation and by the enlargement of their mentality through study can they approach the goal for which so many set out, but so few attain?

A Few Hints on Tone Color

By Richard Keys Biggs

HERE is an experiment which I suggest that every student of the organ try. Go with a friend to some organ which you do not know as intimately as you know the organ upon which you do your regular practice. You may stand some distance from the instrument, so as not to be able to see the stops. Now have your friend hold one or more notes and then ask him to draw the stops one at a time. As he draws the first stop you are either to name it or to tell to which of the four families of tone qualities the stop belongs. The four tone qualities are as follows: Diapason, Flute, Reed and String. Listen carefully to the tone of the stop as it is sounding, and be sure that your friend does not play upon more than one tone quality at once.

If you can either name the stop he draws, or place its tone in the proper family, you can feel sure that your ear is fairly keen to the finer sensibilities of sound vibration. If you are at a loss to catalogue the different families of tone, you need some definite training in order to provide yourself with a solid working basis upon which to build your registrative powers. And this is absolutely necessary to the successful player. It is as necessary for the organist to be able to hear the various tone qualities, separately or in combination, as it is for the orchestral conductor to be able to recognize the various instruments in his orchestra.

If you find yourself at fault in this test, you should at once set about doing some regular and systematic work in training your ear. I advise, at first, that you draw a full-toned flute stop—either the stopped Diapason, which has nothing of the Diapason at all in its tone (it is a pure flute)—or the Gross Flute or Doppie Flute on the great organ. Hold a single note of the flute you have selected. Hold it for a considerable time while you allow your ear to register the quality of the sound. It is not a rough or intensely vibrant tone, such as is caused by two pieces of metal coming into contact with each other.

The flute tone is a rich, smooth, velvety quality, which should be easy to perceive

and to recognize when once we concentrate our mental faculties upon it. Now try each of the various flutes of the organ, studying them individually. You will find that in each one is that same general velvety quality. They may have widely different voicing, but the same flute tone pervades the sound of each.

When you are sure that your study of this tone has enabled you to fix it definitely in your memory, push in the flute stop and draw the oboe or clarinet or trumpet, holding a key down as before. Your ear, which has been registering flute tone, will now receive an entirely different stimulation.

Of course, you say, any one could tell that. Yes. But study this tone intensely, and make yourself understand just what it is that makes it so different from the flute tone. You are now hearing reed tone. It is not velvety. It is clangy. You can imagine that two pieces of metal are pounding each other with such rapidity that the resulting vibration reaches your ears as a prolonged and continuous tone. And in reality such is the case. Reed tone is obtained from a tongue of brass, which vibrates very rapidly against a metal tube leading up into the pipe. But your ear must be trained to recognize this rapid series of beatings of metal against metal which characterizes reed tone in the organ. How easily we see now, when we return to the flute, that the latter has nothing of this beating quality.

And so you should go on examining Diapason and String tone, all the time comparing and analyzing their respective tones. This study of tone color should be followed up at each practice hour until you are sure you have trained your ear sufficiently to enable you to distinguish each of the four families of tone in the organ. As a further help you should, if possible, get permission to go up into the organ, where you could examine for yourself the pipes which produce the various tone qualities. Under no circumstance allow yourself to become a church organist without some definite training in this important phase of your education.

Little Glimpses of Musical History

THE inventor of the pedals on the harp was a Polish prince, Michael Casimir Oginski. He also suggested the idea of *The Creation* to Haydn.

The organ for some reason seems to appeal to blind musicians. Why this is cannot be divined, since it requires the mastery of highly complicated mechanisms. As early as 1410 a blind organist was born who was considered one of the greatest organists of his time. This was Conrad Paumann, of Nuremberg. He wrote many compositions which, for the time in

which they were written, are very remarkable.

The Hungarians—or more properly the Magyars who are descendants of Tartar-Mongolian stock—lay claim to much of the music that is known to the world as gypsy music. According to Engel the truth of the situation probably is that the songs and tunes known as gypsy music are really Hungarian folksongs, to which the gypsies have added many different turns and embellishments which give the gypsy character. This is shown in many of the Hungarian dances of Brahms.



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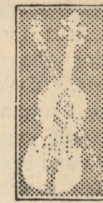
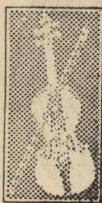
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Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

The Relative Value of Violins

By S. A. Weaver

[A number of the theories advanced by the author of this article have not been absolutely proven, but the article may be read, nevertheless, with great interest.—Editor of the Violin Department.]

AMONG people who have never given the violin any serious consideration, the impression prevails, to a considerable extent, that all violins are mere "fiddles" and of little or no importance.

When showing such people a violin that runs into a considerable amount of money, they usually appear greatly amazed, and ask you what there is about this violin that makes it so valuable. What is it made of? Here is one that you say costs only fifteen dollars that looks equally as good to me; what is it that makes such a difference in the price?

\$5000 or \$5.00

It is the object of this article to explain the difference and show why one violin is worth an enormous sum of money, while another, that looks equally good to a casual observer, is worth only fifteen or twenty dollars.

In order to explain this difference in violins, it will be necessary to consider for a moment the qualities that a player, who is a real artist, demands or desires in a violin.

In order to produce the expression he desires at all times, it is extremely essential that every tone in the chromatic scale in every key in every position be absolutely uniform, and whether it be the A on the G string in the first position, or the A on the E string in the seventh position, or whether played "pianissimo" or "fortissimo," the tone produced must have its relative volume, sweetness, resonance, etc. To accomplish this it is necessary that

every part of the violin have a perfect harmonious relation to every other part. That is, when the violin is played the vibration of the various parts must "combine" with perfect harmony into any tone produced on the violin.

It is necessary to regulate the various parts of the violin so that, working together with perfect harmony, the instrument will produce a perfectly even scale—unisons, thirds, fifths and octaves more even and more true than the finest piano scale and true in every position.

When any piece of wood is struck it produces a tone which corresponds to some one tone in the chromatic scale in music, and this harmonious relation of the various parts of the violin can only be obtained by taking advantage of the tone produced by the wood itself. Fortunately, different kinds of wood give different tones, and the tone of any piece of wood can be readily changed by changing its thickness, but certain thicknesses for the various parts have proven to give the best results; so it is only necessary to select the kind of wood which, when worked down to a given thickness, will produce the tone desired for any part.

Air Vibrations

Not only must the wood in the various parts of the violin produce its respective tones, but also the tone of the mass of air contained within the violin must be of a certain pitch or relation to the various parts of the violin.

If any of the parts are not in harmony with all the other parts, the result will be a clash in the sound waves, which will produce a sort of uneven, howling tone, heard in many cheap factory-made violins,

which are usually made without any regard to the laws that govern the sound waves produced upon the violin when played upon.

Another point to be taken into consideration in determining the value of a violin is the degree of development of the vibrative powers of the wood it is made of.

Millions of Fibers

All wood, when examined with a powerful microscope, will be found to be composed of millions upon millions of tiny reed-like fibers, very similar in shape to the little brass reeds found in a harmonica.

When the bow of a violin is applied to the strings a vibration is produced which is transmitted to the body of the violin by way of the bridge, when these little reed-like fibers take up the vibration throughout the entire body of the violin.

In a violin that has never been used much, comparatively few of these fibers respond to the vibration of the strings; but by constant use, one after another of the fibers breaks loose from the surrounding ones, and learns to vibrate, or produce a buzzing effect against another, and thereby gradually adds to the volume of the tone, until the entire body of the violin becomes what is termed "alive," and the tone produced by the help of these millions of vibrating fibers becomes deep, rich, full and resonant.

It will be readily seen that if any part of the violin when new is out of harmony with the other parts, this part will never develop as rapidly as some of the other parts that are in harmony with each other, since it is out of tune with them, and therefore cannot take up the vibration with them. Even if such a violin should be played

upon for ten thousand years, it never would produce a perfectly even tone.

Such a violin in the hands of a skillful workman who thoroughly understands these vibrations, can often be brought into a good state by the proper graduation of the wood and proper adjustment, so as to be worth ten times its original value.

These facts bring us to the conclusion that the more the parts were out of harmony with each other when the violin was made, and the less the degree of the harmonious development of the wood fibers, the poorer the tone will be and the less the violin will be worth; while on the other hand, the more perfect the harmony between the various parts, and the greater the degree of the development of the fibers in the wood, the more perfect and beautiful the tone will be, and therefore the more valuable the violin.

If such a violin happens to be made by an old master maker of world-wide fame, it will be sought after more eagerly and will bring a higher price, but this fact will not add one penny to the real worth of the violin as a musical instrument.

State of Preservation

Of course, the appearance, state of preservation, etc., are to be taken into consideration in fixing the value of a violin; but in this article we are speaking strictly from a standpoint of tonal qualities, which point we consider paramount to all others.

There is probably not over one violin in a thousand that produces anywhere near a perfect scale in all the positions and at the same time has attained the desired degree of development of the wood fibers so as to qualify it as a valuable instrument.

Wandering Students

By E. W. Morphy

STUDENTS who wander from one teacher to another—and their name is legion—bemoan their hard fate in that they must "begin all over again," or that "everything previously done is wrong," or that "Mr. Brown's method is entirely different from Mr. Smith's." While it may be true that there are some careless teachers, I believe, all conditions considered, that there is a great amount of conscientious work accomplished. Much more and better work certainly would be evident if students would catch the trick of charging up with serious intentions and preparing to remain on the job long enough to dig out a few of the thousand intricacies of the art.

No Dearth of Material

In the field of violin playing there is no dearth of material. One may observe in the rush of crowded streets the surprising number of people carrying violin cases. But where are the players? Too often these enthusiasts, because they love music, imagine that they have the power to per-

form or create. Without the willingness to go through the drudgery of acquiring mastery, they wish—and expect—to play like artists. They watch some genius after his years of labor, perform with consummate ease, and they foolishly decide that violin playing is an easy way to earn a living without having to dirty the hands. Little do they realize the extent and power of the artist's imagination, will-power, experience and training; nor the onslaughts on his vitality necessary while keeping up to a high level of artistic productivity. The following is sound advice: "Do not take up the study of the violin unless you mean to work hard at it; almost any other instrument may be more safely trifled with." Furthermore, one must not imagine that a love for music carries with it the power to perform, even when accompanied with much industry. A peculiar physical and mental adaptability is necessary, which, if present, is simply brought to a focus by the teacher. The tragedies are with the delicate and poetic souls who love music but, unfortunately, lack the executive ability.

"The secret of happiness, for a refined nature," says Edmund Clarence Stedman, "is a just measure of limitations. Taste is not always original, creative. There are no more pathetic lives than the lives of those who know and love the beautiful, and who surrender its enjoyment in a vain struggle to produce it. Their failures react upon finely sensitive natures, and often end in sadness, even misanthropy, and disillusionment when the best of life is over."

However, the students who have begun at an early age and who have developed somewhat their natural talents, technical and musical, are often surprised at the difficulty they experience in adjusting themselves to a new teacher. The whole matter hinges upon what the teacher wishes to emphasize at the time. A student sometimes leaves a teacher just before a serious defect is to be considered; the new teacher spots the weakness and begins to remedy it, thereby unintentionally leading the pupil to think that the former teacher was not even aware of the discrepancy. It is at such times that the pupil thinks that every-

thing is wrong and a complete start from the bottom is necessary. A moment of reflection ought to make it clear to him that it is a "man's job" to round out and fully develop a musician's equipment and that it takes time to make an artist. Paramount is the pupil's impatience for quick results, and his early desire to "cash in" on his ability is usually his Waterloo! Even renowned teachers are not free from the agony of losing talented individuals who are prematurely tempted away from serious study by the goddess Commercialism.

Students ought to know that the making of an artist is no easy task; that the standards are set and cannot be lowered to please the untalented or the ones born tired. The real teacher is always alert to draw to the surface all the talent which is innately present and also to suppress all unfavorable conditions and tendencies. He knows that the artist's equipment consists of good health, a natural physical endowment for acquiring technic, a broad education, a sure knowledge of the theory of music, a reliable memory, a vivid imagination of tre-

mendous staying power, a solid intonation with warmth and beauty of tone, a fine instrument, a marked sense of tone quality and tone gradations, an impeccable feeling for rhythm, the ability to read at sight, and an appreciation for and a control of the powers of solo and ensemble performance.

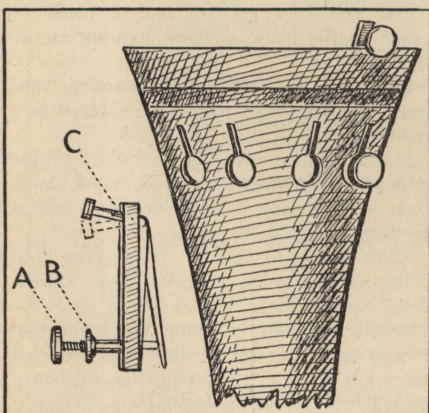
The born teacher will attempt to perfect all of the above requisites; but if a lazy student finds an instructor emphasizing even one of these, let him be glad that he is with one who has an artistic conscience. Such teachers are not rare, they only need to be vibrated into sympathy by ambitious, healthy, serious-minded students who are thoroughly in earnest. True, the teacher works partly for the stipend, that he may keep alive; for "it is sometimes better to live for a cause than to die for it." However, try approaching your teacher with a fund of enthusiasm for hard work; with a desire for higher ideals; with a willingness to worship at the shrine of Beauty, no matter how arduous the task she may ask of you, and experience for once the joy of working together to develop to the utmost the capacities of your soul.

A Remarkable Invention

How often do we find that a simple invention, a combination of a few springs, levers and screws revolutionizes an entire art or industry. The little device illustrated below, for tuning the steel E, consisting, as it does, of a frame, two small screws and a lever, has been found so useful in eliminating string troubles that it has leaped into almost universal use.

Thousands of violinists, including most of the concert violinists of the day, and practically all orchestra players, already use it, and thousands of others are about ready to adopt it. Sitting in the audience at a symphony orchestra concert, you will see one of these little screws on the tail-piece of every violinist in the orchestra.

A few words explaining the use and adjustment of this useful little device will no doubt be of interest to violinists who have not seen it and do not know how to put it on their violins.



The two screws A and B are first unscrewed and entirely removed. The hollow rod from which the screws have just been removed is then pushed up through the E string slot in the tail-piece. The two screws are then inserted in the rod and screwed down to place. Care must be taken that the screw B is screwed tightly against the top of the tail-piece, otherwise it will rattle. The screw A is then screwed down until its tip slightly depresses the lever at D. The loop of the wire string is then placed around the top of the little steel rod at C, fitting in a groove made to receive it, but is not tied or fastened in any manner. The other end of the string is put on the wooden E string peg of the violin, in the same manner as an ordinary string is put on, only that in the case of the wire, several extra twists of the end of the string are necessary, otherwise it will be liable

to slip on the peg. The string is then tuned up to pitch by means of the wooden peg of the violin. This accomplished, all further tuning to get the exact pitch is done by the little screw A at the tail-piece. The steel string wears the notches at the bridge and nut slightly, but not nearly so much as is the case when a wire string is used without the attachment. At times when much tightening of the string has been done, the screw at A will depress the lever D to a point where it cannot be pressed down any more. In this case the screw A is unscrewed sufficiently to let the lever up, and the string is then brought to pitch by the wooden peg of the violin, after which the tuning device can be again used, as before.

This device eliminates breaking E strings, makes it possible to bring the E string into exact tune in two or three seconds and gives the violinist a good clear-toned E string at all times. The E string, standing in approximately perfect tune at all times, causes the other strings to stay in tune better, since the pressure on the belly is equalized. Objections to the use of the steel E are the fact that it wears the hair of the bow much faster than is the case with gut or silk strings and has a more or less metallic sound. Many nervous violin players also have the idea that steel E strings are liable to break and endanger the eyes. This, however, is a mistake, as gut strings are, if anything, more dangerous than steel. If a steel string breaks it parts quietly, but a gut string flies.

There are many violinists and always will be who have a prejudice against steel strings and will not use them, but the rank and file of violin players are adopting them rapidly, and it looks at present as if their use would become all but universal. Tests have been made which demonstrated conclusively that it was impossible to tell the sound of a steel E string from a gut, when used in a large hall. For this reason most of the famous solo violinists are employing them for concert use.

The Violin Teacher's Nightmare

By E. H. P.

A SCRUBBY little untemperamental pupil, with sweaty hands and an expression of face like a codfish. A crooked bridge and a greasy bow badly in need of rehairsing. The G string a mandolin string with wire core—bought by mistake. Pegs that slip; two of the strings put on the wrong pegs, and one of them wound the wrong way around. The wrong book brought to the lesson. F sharp played instead of F, on the E string. The violin drooping and the bow pulled crooked, with a jerk at the end of the stroke. F sharp played instead of F, and an attempt to get E flat out of an open E string. The palm of the left hand plastered up against the neck of the violin, and the little finger always striking too flat. The little finger always curled up against the hand before and after use. A breaking string, and the new string (borrowed of the teacher and which he will never pay for or repay) continually stretching and going out of tune. F sharp played instead of F on the E string, and a dotted rhythm played like plain eighth-notes, and a dotted half-note held only two beats. The palm of the left hand plastered up against the neck of the fiddle and the thumb of the right hand bent the wrong way. The new string breaks, soaked through with sweat. Scrubby little pupil says he feels faint, and asks for a drink. Teacher lends him his own violin to finish the lesson. Sweaty hands and a breaking string. A new string and a continual stretching and going flat

and another breaking string. A nervous teacher and a string put on in a desperate hurry. A broken bridge and a fallen sound-post. Teacher dismisses scrubby little pupil and gives way to a passionate soliloquy. . . . (Deleted by the censor.)

Violin Questions Answered

C. R. W.—If you have a soundpost setter, and the soundpost is correctly made, so that the ends fit the arches of the belly and back, and if you understand placing it in the original position it was intended to occupy, it should not be difficult to set the post. If the post is not properly made there is no doubt the maker would be glad to remedy the matter if you send him the violin. Maybe you put the setter in the wrong side of the post when you try to set it. Remove the end pin, and look into the violin and see if the ends of the soundpost fit perfectly against the surface of the back and belly.

M. M. H.—There are millions of violins with the name "Hopf" branded on the back. They are for the most part factory fiddles of no special value. There were two Hopf's—David Hopf, and Christian Donat Hopf—who made violins of considerable artistic merit, at Klingenthal. An examination would be necessary to tell the value.

C. W. B.—There are a great many imitation Stainer's, and only examination by an expert could determine whether yours is a real Stainer, or an imitation. Stainer's work has been described at length in THE ETUDE within the past year. You will find an excellent article on Stainer in Grove's Dictionary of Musicians, which you will find in any public library. Stainer was the greatest violin maker of Germany and good specimens command a high price.

T. A. R.—You will find the names of several dealers in violins in the advertising columns of THE ETUDE. 2. In the present unsettled state of the violin market, no exact price can be set on Stradivarius violins. Holders ask all the way from \$10,000 to \$25,000, according to quality and state of preservation. 3. There is no way of ascertaining just how many violins Stradivarius made during his lifetime. Estimates from 400 to 800, with many guesses between, have been made, but these figures are all guesses. 4. It would take many years of study and experience before you could learn to distinguish a really artistic imitation Strad from a real one. Crude imitations can be readily detected, but not those of the master imitators.

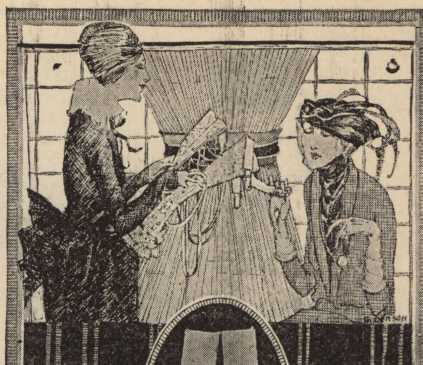
J. R.—There have been sales of genuine Tourte bows from \$250 to \$1,000, according to quality and preservation. 2. Heinrich Bauer says of the Mantegazza's, Milan violin makers: "Francesco Mantegazza, violin maker, Milan, 1700-1800. Label as follows: 'Francesco Mantegazza nella Contrada di Santa Margarita in Milano, l'Anno 17—.' 'Mantegazza, Pietro and Giovanni, Milan, 1737-1800. The makers of the Mantegazza family had a great reputation in their day. Their works show models of all kinds. They copied Amati, Stradivari, Guarneri, and even Stainer, and when a person nowadays does not know what to call a violin he puts a Mantegazza label in it." The following is the label of the latter branch of the family: "Petrus Joannes Mantegazza fecit me, diolani in Via S. Margarita, 17—."

The violin market is in a very unsettled state at present, and I cannot give you any recent quotations on these violins.

M. R.—The rattling you describe may come from one of so many causes that I cannot say definitely what is the matter without seeing the violin. It might come from the chin rest touching the tailpiece, or from the fingerboard or some other part of the violin being loose. The fingerboard may not be level, which would cause some of the tones to buzz and rattle. The wire with which your G string is wrapped may be loose, owing to the shrinking of the string. Buttons on a lady's dress often cause a rattling when the violin is held against them, also jewelry, necklaces, emblem pins, etc. Take your violin to a good violin maker and he can no doubt solve the riddle.

H. H. G.—We find a Rottembrouck, Brussels, 1700-1725, but not the name you send. No details of his workmanship or price of his violins. 2. Leopold Widhalm was an excellent maker at Nuremberg, 1765-1788. He made many copies of Stainer. His instruments are very finely finished, and have a fine tone, in the best specimens resembling the tone of Cremona instruments. He usually used a brownish red varnish. 3. Other things being equal a Carlo Bergonzi ranks higher and is more valuable than a Ruggieri. 4. Neither of the latter rank with Stradivarius or Guarnerius. 5. General opinion among violin authorities ranks Stradivarius above all violin makers, but some prefer Guarnerius. 6. The violin market is in a very unsettled state, and violins nowadays are worth pretty much what they will bring.

A. M. S.—The chord you send had best be played as a chord—i. e., striking the strings simultaneously, and not playing them in arpeggio fashion, as many do.



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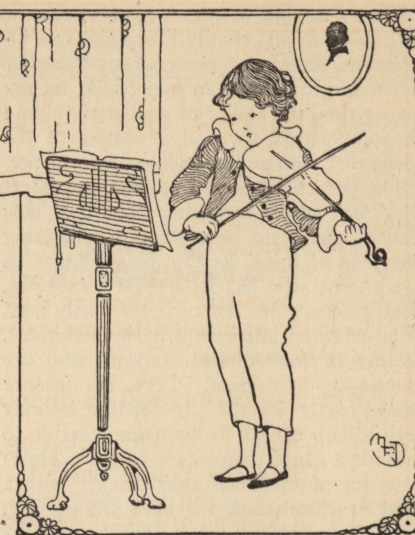
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A Maid of Long Ago

By Kathleen Nesbitt Wallace

*Dear little girl in pantalettes
And dainty ruffled gown,
Your curly hair and turned-up nose,
And lovely eyes of brown.*

*Your tiny feet, in sandals black,
With stockings fine and white,
Your velvet bodice, puffy sleeves,
All make a charming sight.*

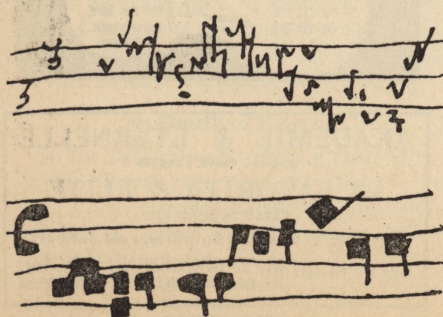
*Upon a wooden stool you sit,
Your feet can't touch the floor;
But still you practice, hour by hour,
And then you wish for more.*

*Each day finds you with eager zeal
Before the keyboard small;
You're not at all the modern miss
Who follows Music's call.*

*You're just a Maid of Long Ago,
To teach the Modern Age;
And we may find you every month
Upon the Junior Page.*

Who Knows?

1. How old is music?
2. Where did it originate?
3. What is meant by the "Greek modes"?
4. By whom was music chiefly developed during the first few centuries after Christ?
5. When and by whom was the first training school for church singers said to have been founded?
6. What is meant by "Gregorian Chant"?
7. When were parallel lines first used in writing music?
8. Who was Guido d'Arezzo?
9. How many lines were once included in the staff?
10. When was the method invented of writing music in round notes, such as we use to-day? The following is an example of early music printing:



Home-Made Instruments

MANY of the JUNIOR readers will be in the country this summer—some of you because you live there all the year 'round and some of you because it will be summer vacation (and by the way, do not neglect your summer practice, no matter how much fun you are having on your vacation).

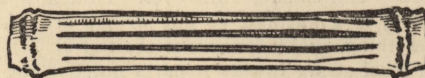
You can amuse yourself on the farm by trying to get sweet sounds from nature. Have you ever tried it? For instance, have you ever made a cornstalk "fiddle"? or a cigar-box 'cello? or even a soda-water-straw flageolet? or a pumpkin-vine fife?

Do not suppose that these will make wonderful music, but they will play "squeaky" tunes for you and you can have lots of fun with them.

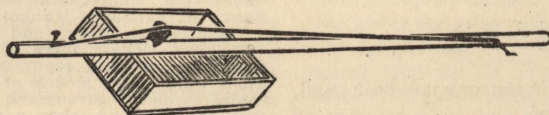
For the fife take a thick, straight piece of pumpkin stem and make holes in it exactly like the holes in a fife. Do you remember what a fife is and do you know how to blow on one? Blow on the pumpkin stem in just the same way, and put your fingers on the holes and see if you can play a tune. You can do the same with a soda-water-straw.

For the cornstalk fiddle take a straight cornstalk, long enough to have two

joints. From joint to joint cut four parallel slits. Make a little bridge (or cut down a violin bridge) and slip it under these slits which form the strings. You can use a smaller cornstalk for the bow. There is no guarantee that this will play a pretty tune, but it will make a unique sound.



The cigar-box 'cello will really play tunes, but as it is a little more complicated, perhaps your big brother will help you to make it. Take the lid off a cigar box and nail the empty box to a sawed-off broom handle, or similar straight stick, having the hollow side of the box next to the stick. A hole must be bored in the upper end of the stick and a violin peg inserted; and a tack must be put near the other end on which to fasten a violin string. A piece of thin wood may be used for the bridge and the instrument may be picked or bowed with a violin bow. As this can be fingered, real tunes can be played upon it, and it will produce a tone not unpleasant to hear.



Beginning Beginners

How many of you have younger brothers and sisters—little ones about five or six years old? No doubt a great many of you have, and they will probably begin music lessons soon, won't they?

You can give them a little preliminary work and save time for them when they take their first lessons, and it would be very good practice for you, too.

Of course, their hands are too small and their fingers too weak to do much playing, and you know that if they tried to play a melody they would make their hands very stiff, and their little fingers would point to every corner of the room! They must wait for a real teacher to do work at the keyboard, or on a table, but you can help them in other ways.

You can teach them the names of the keys and the sharps and flats; where to find them on the piano and on the staff, both in the G clef and the F clef, or treble and bass, as they are often called.

Then you can tell them something about rhythm. Show them the difference between 4/4 and 3/4 time, and let them clap their hands or swing their arms and count aloud while you play your pieces for them.

Play the melodies of Mother Goose rhymes and little things of that sort, and let them sing them while you play. You will find that they like to sing, and it is very good for them. Singing develops the ear, and you know that ear-training is very important—in fact, one of the most important branches of music-study. The more ear-training one has when young the more rapidly one will progress later on.

Strike some keys with just one hand and ask them to tell you whether two consecutive notes move up or down. Ask them whether you are striking one key or several at a time.

Play a scale and put a wrong note in it, and tell them to clap their hands when they hear the wrong note.

Play a great many major and minor chords for them, and tell them which is which, until they are able to recognize the difference themselves.

This elementary work will be more like a musical game than work, and will be very good practice for you, and will give them a good "head-start" in music. Try to spend a few minutes in this way every day and see how interesting it is for you and for little sister or brother, too.

A Boy of Long Ago

By Kathleen Nesbitt Wallace

*Dear little boy, with trousers long,
And jacket of dark blue;
With collar wide all starched and white
And cuffs all frilly, too.*

*You stand before your music rack,
With smiling eyes you read,
And ev'ry note is played just right,
And all the rests you heed.*

*Your bow, held firmly in your hand,
Rests on your violin,
Which always snuggles underneath
Your cunning, dimpled chin.*

*You play for hours, you're never tired;
You never stop to rest.
You never make the least mistake,
You always do your best.*

*You're just a Boy of Long Ago,
To teach the Modern Age;
And we can find you, too, of course,
Upon the Junior Page.*



Finger Sight or Eye Sight?

Did you ever try to read a piece of music on the piano without looking at the keyboard?

Really it is very good practice, and more like fun than work, too. Here is a good way to do it:

Select a piece, one that is rather simple to begin with, and play each hand alone. That is very easy, I know, but now comes the hard part of the game.

With the hand that is not playing hold a newspaper or a piece of sheet music, about six or eight inches above the keyboard, completely covering the hand that is playing. Of course, that will make it necessary to read by feeling the keyboard instead of looking at it.

Try this and see how you get along. If you do it for about five minutes every day you will be agreeably surprised to find how your reading improves.

It is a very good mental exercise, too, for it certainly "keeps you guessing."

Go to your piano now and try it.



Answers to Last Month's Questions

1. One musical tone may differ from another in pitch (higher or lower); intensity (louder or softer); duration (longer or shorter); and in color (produced in a different manner or by another medium).
2. Wagner died in 1883.
3. A ledger line is a short line placed above or below the staff to simplify notation.
4. Rubinstein wrote "Melody in F."
5. A rest is a sign indicating a silence of measured duration.
6. Modulation means passing harmonically from one tonality to another.
7. Beethoven was born in 1770.
8. Rubinstein was a Russian.
9. Phrasing is punctuation or inflection in music, expressed through appropriate shading and accent.
10. Wild Rose by MacDowell.

Young Folks' Musical Composition

PRIZE CONTEST

TO encourage an interest in the subject of musical composition among children and young people, THE ETUDE herewith announces a Musical Composition Prize Contest for pieces written exclusively by Young Folks under the age of sixteen.

The competitors will be divided into two classes—

Class I Young Folks under the age of Twelve Years.

Class II Young Folks from Twelve to Sixteen Years.

Three prizes will be awarded in each class to the winning composers:

1st Prize	2nd Prize	3rd Prize
\$15.00	\$10.00	\$5.00

Conditions

- I. The contest will close on January 1st, 1921. The Contest is open to Young Folks of all nationalities.
- II. The compositions may be a Waltz, a March, a Polka, or other similar Dance forms.
- III. Each composition must be not over sixty measures in length and may contain two or three original contrasting themes, or melodies.
- IV. Each composition must bear on the first page the line in red ink "For THE ETUDE Prize Contest."
- V. On the last page the full name, address and age of the competitor at the last birthday.
- VI. Attached to the composition must be the following properly signed guarantee by the composer's teacher, parent, guardian or minister:

"This composition was written by _____
whose age is _____, and was to the best of my belief composed
and written without adult assistance.

Signed: _____"

It is unnecessary to send an additional separate letter.

- VII. Piano compositions ONLY will be considered.
- VIII. Compositions winning Prizes will be published in the usual sheet music form.
The Winning Compositions will also be published in THE ETUDE.
- IX. No Composition which has previously been published shall be eligible for a prize.
- X. If return of manuscript is desired postage for return must be enclosed.
- XI. Address "Young Folks' ETUDE Prize Contest,"
1712 Chestnut St., Philadelphia, Pa.

Some Pupils I Have Known

SOME pupils are such tiresome things
They never know their scales.
And if you ever ask them why
They'll tell you different tales.
And others have such stiff, straight hands,
They're always in the way.
And if you say, "Please limber up,"
"I'm limber now," they'll say.
Still others have queer jointed thumbs
That "break" right in the middle.
"Why does your thumb bend back like that?"
They'll answer, "That's a riddle."
Some pupils cannot memorize,
Or play a thing at sight.
You'd think that notes were hard to read—
They NEVER get them right.
Now really they are quite enough
To turn their teachers gray!
Yet if they keep on practicing,
SOME DAY THEY'LL LEARN TO
PLAY.

Letter Box

DEAR JUNIOR ETUDE:

It has been my pleasure to read and enjoy THE ETUDE for some time, and I am going to write to you from Southwest Texas.

I play the cornet and piano, and love my music. I began playing the cornet at the age of nine and in two years I was playing first cornet in a band. I played the piano sometimes in the orchestra two years before I ever took a piano lesson.

Like most other children I wanted to play pieces the first thing, but now I realize the importance of exercises for both the cornet and the piano. I am under a piano teacher now and I will always remember: "Learn to play your exercises correctly, then you can play any piece!"

Sincerely yours,

NOBLE HANCOCK (Age 13),
La Pryor, Texas.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original stories or essays and answers to puzzles.

Subject for story or essay this month, "Susie's Sense of Rhythm." It must contain not over 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender (not written on a separate piece of paper), and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the 20th of August.

The names of the prize winners and their contributions will be published in the issue for October.

Please comply with all of these conditions and do not use typewriters.

SUMMER PRACTICE

SUMMER practice is a wonderful thing, and is very important. Indeed, we really do not realize the importance of it. You must practice daily in the summer if you want to succeed. Even if you do not practice over ten minutes a day, that will be better than nothing. If you stop practicing for one week your fingers will become stiff and you can't play as well as if you had been practicing daily. It is necessary to keep on practicing the scales and exercises and get them perfect so as to play the pieces nicely. And then, in the fall, when we will start taking lessons again, we will be where we were.

Seeing that summer practice is necessary, proving to us that "practice makes perfect," we should practice with a more determined will.

ROBERT EPES JONES (age 12),
Blackstone, Va.

SUMMER PRACTICE

It was very difficult for little Mary Brown to practice in the summer. She went with her parents to a beautiful summer home near a lake.

Mary was obliged to stop her play and practice one hour each day. Interruptions were many. One very hot day she saw some men running past and going out to see what the trouble was found out that a canoe with two men in it had been overturned. People went in their boats to rescue them and soon had saved them.

Another day a tired man stopped to rest and hearing Mary practicing asked to see her. He told her that anyone who would practice faithfully every day would surely succeed. Some time after Mary learned that her visitor was a great musician, and she felt very pleased that she had met him while she was doing her summer practice.

FLORENCE KETCHUM (age 9),
Saratoga, N. Y.

SUMMER PRACTICE

Mary hated to practice in winter because she had to think so much about her school lessons. It was now vacation time and she could think more about her music.

Her little baby brother always stopped crying when he heard the Victrola playing. But the Victrola was broken. Mary knew that she could save her mother much time if she could play the piano for her brother. So she started to practice regularly and soon began to enjoy it. At the end of the summer Mary began to take music lessons again, and her teacher noticed how well she was doing. She became more and more interested and by and by was sent to a conservatory of music and became a famous pianist, and when Mary grew older she remembered how she earned her fame by summer practice.

HELEN SCHLESS (age 11),
Emporium, Pa.

Puzzle Corner

In the following square are the names of five musical instruments. Start on any letter and move in any direction to the next letter.

FALON
NLUOA
AVITI
RGLEP
OECLO

Answer to June Puzzle

1, Memorize; 2, Relaxation; 3, Harmony; 4, Fingering; 5, Scales and Chords.

Prize Winners

Halcyon Gillies (age 10), Eaton, Colo.; Wilma C. Rheinboldt (age 13), 217-A Oak Street, Weehawken, N. J.; Hermene Eisenman (age 13), Brookline, Mass.

HONORABLE MENTION FOR PUZZLES

Lyda Cunningham, Mabel Marie Carson, Elizabeth Sherman, Martha Hamilton, Esther Kahn, Ellen P. Wharton, Eleanora Pennifield, Tillie Hayes, Milton Greenberg, Agnes Fitch, Jeanette Rakower, Marion Schwenke, Dagmar Horn, Charlotte Ahrnke.

Honorable Mention for Compositions

Alice Nieding, Anita Rosenstein, Lillian May Engel, Pauline Buey, Anna K. Hammermale, Helen Dawe, Ellen P. Wharton, Beatrice Adams, Marie Fulle, Elizabeth V. Hahn, Felicie G. Bebb, Marie Doyle, Teresa Barrera, Goldie Breneman, Ruby E. George, Vivian Newton, Belle Galtner, Millie Myers, Alma Stevens, Julia C. Gregg, Maude Buchanan, Beatrice Stillings, Doris Hayward, Margaret Griffith, Silvia Marie Manouge, Hermene Eisenman, Nancy Vann, Cora McWharter, Elizabeth D. Hormann, Helen L. Frank, Marian Anderson, Forry Eugene Engle, Helen Lund, Mary Lawrence, Dorothy G. Boer, Isabel E. Froelich, Florence E. Skiles.

Three "P's"

By Frank Oneto

THREE important and big words in the study of music, that have made good, and have produced great artists and world-famous musicians:

Paderewski, Ignace.
Rachmaninoff, Serge.
Abt, Franz.
Chaminade, Cecile.
Tschaikowski, Peter Ilyitch.
Indy, Vincent d'.
Chopin, Frederic.
Elman, Mischa.

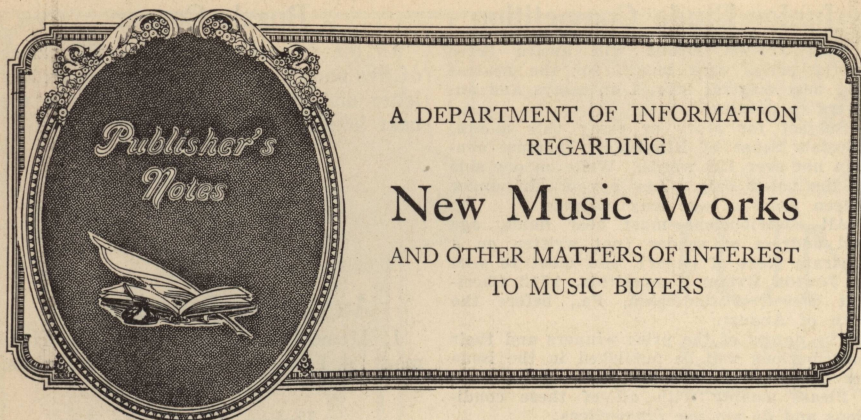
Palestrina, G. P.
Arensky, Anton.
Thomas, Ambroise.
Ilinski, Alexander A.
Elgar, Sir Edward.
Nordica, Lillian.
Caruso, Enrico.
Englemann, Hans.

Pergolesi, Giovanni B.
Esposito, Michele.
Rossini, Gioachino.
Schubert, Franz.
Engel, Carl.
Verdi, Guiseppe.
Eddy, Clarence.
Rimski-Korsakov, Nikolai.
Amati, Nicolo.
Nevin, Ethelbert.
Clementi, Muzio.
Eslava, Miguel Hilarion.

DEAR JUNIOR ETUDE:

I am writing to tell you how much I enjoy THE ETUDE. We have taken it from as far back as 1909 and I do not believe we shall ever give it up. I love to play the piano and make it my business to play every piece in THE ETUDE.

From your friend,
MARGARET O. RUSSELL (Age 15).



A DEPARTMENT OF INFORMATION
REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST
TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers—

August, 1920	Special Offer Price
Beethoven's Selected Sonatas.....	\$1.00
Child's Own Book—Liszt, Tapper.....	.10
Compositions for Beginners—Hamilton..	.60
Easy Arrangements of Celebrated Pieces	.40
For the Home—Gaenschals.....	.30
In Santa Claus Land—Rohrer.....	.50
Introductory Polyphonic Studies.....	.40
Melodies Without Notes—Hudson.....	.35
Rachmaninoff Album.....	.50
Seven Songs from the South—Strickland	.60
Songs and Dances from Foreign Lands, Paloverde.....	.35
Studio Song Album.....	.40
Tschaikowsky Album.....	.50
Twelve Games for Children.....	.40
Twenty Progressive Studies—Greenwald	.35
Virginian Romance—H. Loren Clements	.50

Presser Prices to the Profession

In these days of mounting prices, it is with no little pride that we are able to say that during the time that has passed since the beginning of the European War we have persistently refrained from advancing our prices until conditions gradually forced us to do so; in fact for over three years we made practically no changes whatever and went through a long period of constantly diminishing profits in the belief that everything would presently go back somewhere near the old level; in this we were mistaken but our patrons were protected against higher prices for music long after they had been obliged to pay much more than formerly for nearly everything else. Finally it became necessary to revise prices and discounts but this was done most conservatively and the net result amounted only to an average advance of about 20 per cent over pre-war prices. This is a small increase compared with the present cost of paper, printing, binding and general operating expenses. It would spell ruin for a publishing concern doing business on a small scale or even a large one, obliged to reproduce its entire list at today's cost prices.

Our business having been built up on the plan of attractive prices to music teachers and our policy being always in that direction we feel that we may still have the confidence, good will and support of the profession even though a few price advances have been unavoidable.

Prize Contest for Young People

On another page of this issue will be found details of a prize contest which we are offering for juvenile composers. There will be three prizes aggregating \$30.00. They will be divided into two classes:

Class I. Young Folks under the age of Twelve Years.

Class II. Young Folks from Twelve to Sixteen Years.

The compositions that win the prizes will be published in THE ETUDE, and we look forward to very hearty returns from this contest. Every composition sent in to us will receive the most careful attention. There are a number of conditions that should be observed in this contest, too numerous to mention here, but they will be found on another page of this journal.

Now is the Time to Obtain Next Season's Supplies

In a few weeks the 1920-1921 teaching season will begin and we want to say a few words to teachers who are looking forward to a prosperous year's work. We take it for granted that every teacher is expecting to have as many pupils as possible, and that plans to that end are already made, but it is a mistake to plan for a class of students, large or small, without giving serious thought to the kind or quantity of teaching material necessary to the success, particularly the initial success, of the undertaking. All experienced teachers know this and most of them provide in advance for the occasion, by having on hand a plentiful supply of sheet music, studies, and instruction books ready to be given out as soon as the pupils are enrolled. This not only saves time and worry, but it also gives both the teacher and the student certain positive and practical advantages very much worth while.

Another particular reason for ordering all such supplies as early as possible is found in the transportation troubles resulting from unsettled labor conditions.

Our experience of many years in meeting the wants of teachers, our catalog of suitable teaching material, and our general stock of musical publications may be reckoned upon as the safest possible basis for a satisfactory business relationship; therefore, it is with the fullest confidence in our ability to give the best of service that we invite patrons to entrust their fall orders to us, both "regular" and "on sale."

We have already filled a vast number of "early orders" and consequently many of our patrons are now in possession of supplies sufficient for the first few months' work; all teachers so supplied are enjoying a sense of relief and of security against delays and losses when teaching is resumed, but in spite of the manifest advantages offered by this plan there are ever so many who will put off ordering until the last moment; also many who are not now positive as to what they may actually need; but any teacher who wants to make the best possible start will not wait at all, but will arrange to get attention before the crowd arrives.

We state frankly that more or less delay may be anticipated after the beginning of September, so again urge our friends to give us as many of their orders as possible, particularly "on sale" orders, before that time.

All "on sale" orders from now on will be subject to settlement at the close of the season in 1921 (or earlier, at the option of the customer). Particulars and full explanation of the "on sale plan" sent free to any teacher on request.

To Canadian Customers

It affords us much pleasure and satisfaction to announce that we have now completed arrangements with one of the Large Canadian Banking Institutions whereby that agency will handle all of our Canadian remittances. This means that Canadian music buyers may now remit to the Theo. Presser Co. by Personal Check, Money Order, Postal Note, or in any other way that is most convenient to them, and such remittances will be credited at face value without suffering loss of any existing unfavorable rate of exchange between the two countries.

An Expression of Appreciation

It is quite pleasing to note that, in response to a request which appeared in this department of the July issue of THE ETUDE, a large number of our patrons have returned the On Sale music which they were unable to dispose of during the season which closed June 1st. Also that many of them have settled their accounts in full with the view of permitting our recording their initial orders for a new season on a clean ledger page. It just seems as though our patrons, almost unanimously, decided on a Let-Us-Prove-Helpful policy, which has worked out wonderfully well, for which we wish now to express our feelings of pleasure and appreciation.

To those from whom we have yet to hear in the way of returns and settlement, we respectfully urge the clearing up of last season's account as promptly as possible. If your season extends into the summer months, please notify us so that unnecessary correspondence may be avoided, and as soon as your season is ended, pack up and return to us the material you have not used or disposed of or you feel sure you cannot use next season, by cheapest way, charges prepaid. Please make sure that the package is well wrapped, in heavy paper, tied securely, *not rolled*, MAKING SURE YOUR NAME AND POST-OFFICE ADDRESS ARE PLAINLY WRITTEN OR PRINTED ON THE OUTSIDE WRAPPER.

We ask particularly that the latter part of the foregoing instructions be regarded because so many of our patrons forget to perform this very essential action, the result being that parcels of return music reach us without names and addresses and of course we are, in such cases, unable to give proper credit. As credit memoranda are mailed to our patrons promptly upon receipt of their returns, it would be well that you let us hear from you, after a reasonable period, if you do not get our acknowledgment of the receipt of your returned music parcel. When writing, please specify date, method of shipment, and approximate value of parcel; with this information we may be able to locate it or at least be able to give you information that will prove helpful in tracing from your end if by chance the parcel has strayed.

Length of Service is an asset of incalculable value. We have for more than thirty-seven years been making efforts to be of service to music teachers all over the world. We have been continuously devising ways and means of adding to the efficiency of this service, so that now we are in better position than at any time in the past to extend to our patrons the advantages of a Mail Order system of securing teaching material to meet their requirements, no matter how small or large they may be. Small orders receive the same painstaking care and efficient attention as that devoted to the larger ones, our thought always being that the teacher is waiting for the material and our sending it the same day that order is received will prove advantageous. In connection with small orders not accompanied with a remittance, and for that reason not privileged to prepaid postage charges, we have noted a tendency on the part of some of our patrons to unintentionally neglect payment of these smaller items. They do not know perhaps that our profits are purposely held down to a very small margin with the view of increasing the volume of our business and that when we must write them several times calling attention to their failure to observe the rules of business courtesy the modest profit is entirely blotted out.

Seven Songs from the South By Lily Strickland

These original songs are comprised in one of the best volumes of Southern songs that we have ever seen. They are typical of the attitude of the "Southern Mammy" toward her youthful charges and of the devotion frequently found between the two. In these songs both words and music are on a very high plane.

The special introductory price in advance of publication is 60 cents, postpaid.

A Cirola for Your Vacation

This is a small portable phonograph not over a foot square and six inches deep, which possesses a volume of tone hitherto unknown in small outing machines. It is easy to carry about, and for the summer home or camp it is especially adapted. Many of them are also used on yachts, and they have been giving such splendid satisfaction that we have secured the wholesale and retail agency. The price is \$47.50 in handsome mahoganyized case, with compartment for ten records. Dealers desiring to investigate the merits of this "little wonder," as it has been termed, should communicate with us without delay, as the demand is now on.

The new August list of Victor records will be on sale August 1st. Our mail order business for these and the Brunswick records is very large. Many Victor records have not been made up for several months, and are therefore very hard to secure, but we are buying our stocks from so many different sources that we are frequently able to get hold of missing numbers for our customers. We are now revising our mailing list and if you are not already on it let us hear from you and we will mail you supplements and special lists each month.

In Santa Claus Land Christmas Play By G. M. Rohrer

We take pleasure in announcing the new Christmas entertainment for young people by Gertrude Martin Rohrer. This little play is in one act with a single setting and is intended to be produced by about thirty girls and boys. It is admirably adapted for use with Sunday School classes or day classes. Since the scene is a living room it is very easy of preparation. The properties and costumes are equally easy to obtain; the dialogue is cheerful and the music is tuneful and catchy. There are nine musical numbers either vocal or instrumental. We hope to have this work ready early in the fall, in ample time for rehearsal for the coming season.

The special introductory price in advance of publication is 50 cents, postpaid.

A Virginian Romance, Operetta By H. Loren Clements

This is an American operetta which has been produced a number of times with much success under the author's supervision. It has two scenes: a Southern outdoor scene and an indoor scene in the same locality. The plot concerns the love affair of two descendants, respectively of the North and South. There is much local color and familiar war time and patriotic melodies introduced. This operetta is thoroughly practical in all respects; is not difficult of performance, and both dialogues and music are well made. It is just the sort of an operetta that amateur clubs will delight to produce.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Home Pleasures Easy Four-Hand Pieces By C. Gaenschals

We are about to issue a new edition of this interesting little volume. It consists of a number of original melodies and arrangements adapted in an easy manner for four hand playing. These duets are not necessarily for teacher and pupil but they may be played by two students as they lie chiefly in the first and second grades. The melodies are all attractive and they are most tastefully harmonized throughout. This book will prove excellent for sight reading or for drill in ensemble playing.

Our special introductory price in advance of publication is 30 cents per copy, postpaid.

Composition for Beginners**By A. H. Hamilton**

This is a new work on a new plan. We have all been taught that composing belongs to the matured musician. It has only been in recent years that the child in the lower grades of the public schools wrote compositions. Now it is a part of the education of every child in the public school to write short compositions and it is quite a feature in their development. It is precisely the same thing with music; in fact it is even easier for children to write very easy musical compositions than it is for them to write literary compositions. This work by A. H. Hamilton has been tried out for years in a correspondence course, and was found to be extraordinarily successful. Each step in the work has been thoroughly tested in actual teaching; nothing is left to chance. We look forward to a great future for this little work. We would like to see every live teacher who reads this notice send for at least one copy for her own use. In fact most teachers would be greatly benefited to go through the course themselves. There is nothing so stimulating as to have the pupils do something themselves. We heartily recommend this work to our readers.

It can be purchased now for 60 cents a copy, postpaid, if ordered in advance of publication.

Twenty Progressive Studies for the Pianoforte**By M. Greenwald**

This new book of studies will prove useful as an alternative to such well-known books as those by Streabog and similar writers. It is always well to vary the curriculum of studies, especially in the earlier grades. Mr. Greenwald's new book will undoubtedly make a place for itself among the most used second grade studies.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Twelve Games for Children Arranged for the Pianoforte**By M. Greenwald**

In this new volume Mr. Greenwald has taken some familiar and traditional children's melodies and worked them up into very interesting little piano pieces. Although the pieces are intended for instrumental use the words are given for each melody. In each case there is a variation or two, all in very pleasing style. It will prove an excellent volume either for study or recreation, suitable for second grade work.

Our special introductory price in advance of publication is 40 cents per copy, postpaid.

Songs and Dances From Foreign Lands Arranged for the Piano**By M. Paloverde**

This volume is very nearly ready but the special introductory offer will be continued during the current month. The short pieces contained in this volume will prove acceptable for teaching or recreation. They have an educational interest since they serve to make better known the national music of the various countries. The pieces are all about grade 2½.

The special introductory price in advance of publication is 35 cents, postpaid.

Tschaikowsky Album for the Pianoforte

The many lovers of the music of Tschaikowsky will find in this volume all of their favorite pieces. All of the numbers in this work have been most carefully revised and edited. This will make a splendid volume for any music library. All pianists should know these pieces.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Beethoven's Selected Sonatas

This will, in all likelihood, be the last month in which this work will appear at special offer price. The work is expected to be in the hands of advance subscribers before the next issue of THE ETUDE is published.

In this volume will be found those sonatas that are the most generally used. Not one student in a hundred will ever have any need for any more sonatas than are found in this volume. There are two sonatas that belong to the later period, that is: the Waldstein Sonata and the Sonata Appassionata. The volume will contain a biographical sketch of the composer and a portrait.

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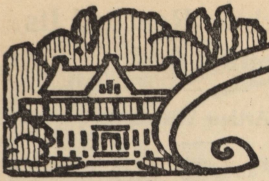
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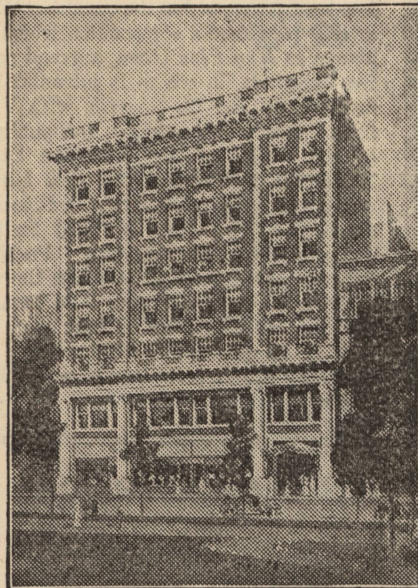
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When Technic Reached Its Boundaries

By Arthur Wurzel

IMAGINE the audacity of a composer and publisher in putting out a work for pianoforte which was admittedly the most difficult thing that could possibly be written! There is a human appetite for difficult music. Thousands and thousands of people buy works like the *Rhapsodies* of Liszt or *The Lark* of Balikeirev, who know that at the best they will merely be able to play at them and never play them. It was probably with some such insight into human nature that the composer Woelfl in 1807 published a composition which was known as *Non Plus Ultra*, a grand sonata for the piano, in which is introduced the favorite air, *Let Us Cherish*, with Variations. Not to be outdone, the publishers of the works of the Bohemian Dussek labeled his next composition *Plus Ultra*, a sonata for the pianoforte, dedicated to *Non Plus Ultra* (that is "Still Further" dedicated to No Further Possible). Whether the Dussek *Sonata* was the more difficult we have not been able to ascertain, but the difficulties of both were such that in all probability the average conservatory graduate of to-day would laugh at them.

New Musical Books

America's Position in Music. By Eugene E. Simpson. Cloth bound, 53 pages. Published by the Four Seas Company, Boston.

This timely little book is a terse résumé of America's "beginnings" in music. Its main purpose is to show that—far from being a mere imitator in musical creation—America has already achieved a characteristic style worthy of any country or race. An interesting chronology of American composers is appended.

The Way of My Heart and Mind. By T. Carl Whitmer. Cloth bound, 271 pages. Published by Pittsburgh Printing Company, Pittsburgh, Pa.

This book is purely a personal revelation, a compilation of the thoughts which most of us think and dismiss, or which the professional writer jots down in his notebook for possible use in future books or articles. Further than this, the matter shows sincerity, a certain mysticism not without a strong tinge of sensuousness, and that disregard for conventions which marks the soul in process of finding itself.

An Introduction to School Music Teaching. By Karl Wilson Gehrken. Cloth bound, 127 pages. Published by C. C. Burchard and Co., Boston.

A careful discourse upon the practical points necessary to be considered in school music. Teachers will find much that is valuable in it. The writer is very evidently a student of human nature, and he gives exceedingly useful hints as to the methods to be pursued with school children of various ages.

Musical Portraits. By Paul Rosenfeld. Cloth bound, 295 pages, and a biographical appendix. Published by Harcourt, Brace and Howe, New York.

The most admirable feature of this book of critical commentaries, is the virile and exquisite English in which the author voices his views. It is written from the extreme modernist standpoint, and one cannot but marvel at the wondrous things which Mr. Rosenfeld's vivid imagination reads into much of the jumble of sound which is the content of ultra-modern "music."

The Standard Opera Glass. By Charles Annesley. Boards, 791 pages. Published by Brentano, New York.

This is a new edition of an extremely valuable work. It contains the brief plots of two hundred and thirty-five operas. One cannot but wish, however, that the print were a trifle larger, and the paragraphing a little less extended. These solid blocks of fine print are apt to be unattractive to the student with eyes already strained from the perusal of much music.

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Who is the Composer?

By Ada Mae Hoffrek

I FIND that many pupils do not know the name of the composer of the selection they play unless they look at the music. I mean some who play well-known classics. They seem to think that all that is necessary to know is the title.

As soon as my pupil begins to play sheet music I write the name of the selection and the composer opposite, on a page reserved for it in the lesson book. I mark this page "Titles and Composers." I ask them to memorize the name of the composer of the piece they are studying, and at the next lesson I ask them the

name and do not let them see it on the music. After the page is full of names I assign the whole page to be memorized as a review. I find that the older pupils need this method as well as the younger ones. It makes them take more interest in a composition when they know the composer.

By referring to compositions as Dvořák's *Humoreske*, Nevin's *Rosary*, and so forth, instead of the *HUMORESKE* and the *ROSARY*, it becomes impressed on their minds and helps them to remember easily.

Musical Moving Pictures

THE moving picture camera takes a great many photographs a second. The eye of the player at the piano also virtually takes a number of rapid-fire pictures as it proceeds from measure to measure. This is the process. One measure is photographed upon the mind some seconds before it is actually played. When the measure photographed is played the eye

is photographing another further along. The one most difficult thing about sight reading in connection with any instrument is to develop this process of continually looking ahead, photographing one measure while playing another. It is for this reason, that, in all sight-reading practice, it is never wise to permit oneself to stop for blunders.

Epoch-Making Works

By John van Maarten

MUSICAL art progresses by fits and starts rather than by steps. The production of a signal masterpiece has a great influence upon the history of the art. Strangely enough many of these epoch-making works have been operas. Peri's *Daphne* (1594), Monteverde's *Orfeo* (1608), Gluck's *Orfeo* (1762), Cherubini's *Lodoiska* (1791), Wagner's *Flying*

Dutchman (1841) and later his *Meistersinger* (1861), Debussy's *Pelleas and Melisande* (1904), all represent leaps in the progress of music.

Art makes strange leaps from masterpieces like the Bach *St. Matthew Passion* and the *Messiah* over decades of mediocrity until the production of a *Don Giovanni* or a *Fifth Symphony*.

Musical Flashlights

YOUNG musicians should not be discouraged if their works are not immediately recognized. Remember that Richard Wagner's *Tristan and Isolde* remained in manuscript for six years before it was produced.

Certain names have attached themselves to great composers in history and each has a significance. Rossini is known as the "Swan of Pesaro"; Beethoven as the "Prince of Composers"; Johann Strauss as the "Waltz King"; Jenny Lind as the "Swedish Nightingale"; Fumagalli, now practically unknown, was called the "Pag-

ani of the Piano"; Gretry, the "Moliere of Music"; Clementi, the "Originator of Modern Pianoforte Playing."

Old Hundred is said to be nearly five hundred years old. The first record of this famous hymn in print dates about 1542.

An English writer assigns a special color to the different orchestral instruments. Violins suggest to him the color green; trombones, crimson; trumpets, scarlet; flutes, light blue; oboes, yellow-green; clarinets, red-brown; bassoons, dark brown; drums, black.

Enthusiastic Letters from Etude Readers

I want to say that the *Harmony Book For Beginners*, by Preston Ware Orem, is everything one could wish for. The novel method of telling the student in plain understandable words just what he is coming to, leading him up to it gently but firmly, guarding every move so that the student CAN'T go astray is fine. You don't have to sit with this harmony book on one knee and a "Musical Dictionary" on the other, to find out just exactly what you are expected to do. In reading over some of the matter in the book, you feel at times as if the man himself was there talking to you.—JAS. L. FANNING, N. Y.

I have used Presser's *Beginner's Book* entirely for my beginners and have had better results from both bright and dull scholars than from any other book I ever used.—MRS. LON McCRAE, Pa.

I have not seen anything better in the first grade than Bilbro's *Melodies* for training ear and sight and independence of the hands.—MISS A. McELLIGOTT, N. J.

Finger Gymnastics, by I. Philipp, is an excellent work which contains much suggestive material; it cannot fail to be of value to the earnest student.—RUSSELL E. STANDING, A. T. C. M.

Much pleased with the *Difficult Four Hand Album*, and think it about the best collection of duets I ever used.—MISS MARGARET MAHEN, Mo.

Ten Melodious Study Pieces for the Left Hand Alone, by Arnoldo Sartorio, is very interesting and beneficial. Will certainly recommend it.—MRS. M. STEGMAN, N. J.

Left-Hand Studies (Sartorio) are proving to be full of interest. I use Tappert Berens, Op. 89; Gurlitt, Op. 143; Germer, Op. 41; Schytt, Op. 75; but this little work fills the gap between the purely technical and larger compositions.—C. R. BURNHAM, N. Y. City.

I cannot tell you how much I have enjoyed Cooke's *Great Pianists*. I have read it and re-read it and every time I find something new and helpful.—HELEN G. HAMPSHIRE, N. Y.

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A Remarkable Helpmeet

The *British Music Bulletin* announces the death of Lady Elgar, the wife of Sir Edward Elgar, on April 7th. It gives the following account of how greatly she helped her celebrated husband:

Lady Elgar was the daughter of Major-General Sir Henry Gee Roberts, K.C.B., of Hazeldine House, Worcestershire, one of Sir Charles Napier's most trusted officers in the Sind campaign, and of Julia Raikes, a descendant of Robert Raikes, the founder and promotor of the Sunday-school movement.

Caroline Alice Roberts married, in 1889, Mr. Elgar, a well-known teacher of the violin at Worcester, whose compositions had as yet met with no favor, sacrificing thereby considerable personal income. She, an amateur pianist, believed in these compositions, and set to work by every means in her power to strengthen and support the composer both by her sympathy and her practical aid. She made herself a good copyist, since an amanuensis would have been too expensive a luxury. She "laid out" his scores, copied in the voice parts, planned the barring—all this for several thousands of pages of 40-line scores; the score of *The Music Makers*, for instance, alone contains 150 pages of 31 lines. She would ask over night what size his orchestra was to be, and he would come down next morning to find as much of the form ready as he could fill in during the day with the orchestral parts. There is scarcely a full score of his which she has not laid out in this way.

Her husband is indebted to her for more than a little of the words he has set. In *Haven of the Sea Pictures* is hers. She wrote the words for the part-song *O Happy Eyes, The Snow, and Fly, Singing Bird*.

Lady Elgar was besides this a fine linguist. To the languages that everybody knows she added Latin and Spanish. She accompanied Sir Edward Elgar on most foreign concert tours and electrified the orchestra at Turin by making a speech of thanks for him to the orchestra in Italian. She translated Hoffmann's *Ritter Gluck*. In early days she wrote a novel, *Marshcroft Manor*; a sonnet of hers appeared in the *Bookman* early in the war; and she saw through the press, and supplied a copious index to, Symonds' *Records of the Rocks*. But whatever she might have done in the way of literature she gave up in order to help him; and he, in return, broke his resolve to remain "Mr. Elgar" all his days, and took whatever honors came his way for her sake.

Wasting Precious Time

To a busy musician the days are all too short. This seems almost inevitable in our century of rush and complexity. Yet it is within our power to make the day yield a little more time for practice and achievement. How? Don't waste time by dawdling. Be punctual to the minute in your teaching and in all your other appointments. There is much precious time wasted in idle conversation.

Who would deliberately choose to hear about "Sallie's mumps" or "the latest escapade of the Jones twins," or how much coal your neighbor used in December—rather than get in a few minutes' extra practice on a Chopin *Etude* or a Beethoven *Sonata*? Yet we do make this choice when we allow people to inflict these inanities upon us. Wriggle away—make some excuse—but do not let them shorten your day.



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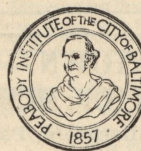
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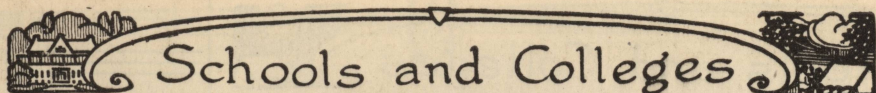
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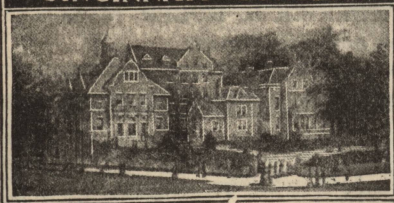
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The Early Début

ANY experienced voice teacher will say at once that unless a girl has the most careful supervision of a practical expert in voice training the study of the voice should not be attempted in early childhood. However, the début of some of the prima donnas has been made at a surprisingly early age. In most of these cases the singers, like Patti, have had

musical families or musical surroundings from earliest childhood, and have had guardians of their voices rather than teachers. Alboni made her début at the age of 8, Catalani at 12, Hasse at 16, Malibran at 5, Mara at 10, Jenny Lind at 8, Clara Novello, "established oratorio soloist, at 15;" Parepa-Rosa Sontag at 15, Tietjens at 15.

Keynotes from the Past

"MUSICAL AERIAL"—that was the term that in olden days was applied to music that was supposed to materialize spirits. Cabaret music was the term used in modern times in connection with spirits.

There is a veritable army of bygone "celebrities" in the halls of musical oblivion. Take, for instance, the case of Valentine Niccolay. At one time it is said that his first pianoforte sonata was taught

in every music school of Europe. Now it is practically unknown.

The moving-picture organ, with which there is a piano combined, is by no means a new idea. Once a similar instrument was in very popular use, and was known as the "organized pianoforte." The piano-violino idea also dates back as far as 1837.

Conventions

AMERICAN people like to convene. The first so-called musical convention lasted two days, and was held at Goffstown, New Hampshire, in 1829, under the direction of Henry Eaton Moore. The purpose was for musical education. In 1836 a similar convention was held in Boston, under the direction of Lowell Mason. Not until 1847 (eighteen years after the first American convention) was the first con-

vention of composers and teachers founded in Germany. The organization of various musical societies, the first of which was the Music Teachers' National Association, founded by Theodore Presser in 1876, has brought about regular musical conventions in all parts of the country, serving the cause of musical education in inimitable fashion.

Have You Paid the Price?

By T. L. Rickaby

MUSICAL proficiency cannot be bought with money.

Money is only part of the price.

The fee for a lesson goes into the teacher's pocket.

The teacher gives you all he can during the lesson.

Yet, unless you pay the rest of the price, you cannot hope to become a fine musician?

The rest of the price is work—hard work, concentration, personal initiative.

Pay in the coin of the realm and in the coin of hard work, and if you have talent you will win.

Living History

By R. I. C.

AFTER the pupils had studied the biographies of the greatest composers, we gave a masquerade party, in which each pupil impersonated a composer. I helped each one decide upon the character impersonated. Prizes were given to the two best guessers. There were represented Mendelssohn's sister, Fanny; Schumann's wife, and women who influenced the lives of the composers, in addition to the masters themselves. Before they unmasked several tableau groups were staged. The boy im-

personating Mendelssohn played one of Mendelssohn's compositions before he removed the costume. Clara and Robert Schumann played a duet and others took up the idea. Then each mentioned some important events connected with the lives of the composers, thus furnishing an excellent review. Playlets upon the lives of the composers are printed and are obtainable from your publisher. They serve this purpose splendidly.

A Program Hint

By Sylvia H. Bliss

IN glancing over a back number of THE ETUDE I found the following in relation to pupils' recitals: "Elementary pupils should play first, the more advanced work following the simpler."

I would qualify this statement by saying that the most elementary pupil should not begin the recital, but that the opening number should be by one at least moderately advanced, who can play brightly and confidently. A short and rather brilliant selection should begin the recital in order to gain the attention and interest, and to raise the ex-

pectation of the audience, and to encourage and inspire those who follow.

I opened my last recital with a four-hand arrangement of the *Overture to Martha*, which I played with an advanced pupil. The brilliant and effective selection seemed to set the pace for the entire program, which passed off well.

If the opening number had been a simple piece, timidly and falteringly played, performers and audience would not have readily recovered from the depressing influence.

Just Think

SAID Sally Lou the other day
As she commenced her piece to play,
"Just think how many hours I sit
And learn my pieces, bit by bit."

SAID Mary Jane the other day
As she put her book away,
"Just think how many notes it took
To fill up all this music book."

How Advertising May Become 200% Investment for the Music Teacher

By W. Francis Gates

ALL of us who are not wealthy—and who are not idlers or parasites—are merchants. We must have something to sell in order to exist—be it manufactured goods, raw materials, brawn, ideas, or our services. It behooves us to sell what we possess for the best advantage of mankind and for a just income to ourselves. There is no reason to brag about not advertising, if by such foolish and mistaken pride we permit our valuable products to be sold on a market for half their real worth. It is just as necessary that we musicians let the world know the real value of our services as it is for the dealer in material things to exploit the value of the merchandise he may offer. This is an era of advertising. Advertising began even before the trumpets were loudly blown around the walls of Jericho. But since that time it has become less of a noise and more of a science.

Presidents advertise—and would-be Presidents—preachers, lawyers, doctors, churches, charities. Not to advertise is "to argue oneself unknown." Advertising is simply letting the world know who you are, what you can do, what you can teach, what knowledge and advice you have for sale. The only objectionable feature about advertising is when crude, inartistic or false methods are used.

For a minister to announce as his topic, "Hanging onto the coat tails of the Apostles," hardly brings credit on him or his church; for a physician to announce that he cures all persons and all diseases marks him as a quack, and for a music teacher to select fences and billboards on which to claim himself one of the world's greatest musicians is simply to court derision and cheapen his attainment.

However, for the minister to announce a serious theme, the doctor to state his location and possibly his school or college, and the musician to present in a dignified way his specialties, his preparation, his location, possibly his references—all this is not only ethical, but has become recognized as showing proper appreciation of business methods—that he is alive and not "a dead one."

Further than that, the teacher of music must pay some attention to the choice of mediums in which he advertises. He cannot afford to be seen in cheap company, or he himself will be considered cheap. It is not well to permit one's card to be sandwiched in between those announcing "high-class funerals" or how to escape the latter highly inconvenient functions by patent

medicines. The public has come to expect that the announcement of a music teacher shall be found in the best class of musical magazines. Naturally it turns to these for its information as to the profession. The daily press is a much more expensive medium, but satisfactory, if the announcement is properly located.

Nowadays—so thoroughly is the work done in this era of advertising—the public immediately suspects the equipment of him who does not advertise. If you do not announce yourself, it argues you have nothing to sell.

Furthermore, the pupils of a teacher enjoy pointing out the announcement of their instructor in a standard magazine and calling attention to his statements or his picture—which makes the most valuable kind of advertising. They speak of him with pride.

Good advertising is not explosive, it is cumulative. Pupils will not tell a teacher they came to him because of his advertisements, yet that may be the hidden cause. Many a pupil goes to a teacher, not realizing that the cause of his going was somewhere in the printed advertisement; the advertisement was the hidden spring of action possibly in the mind of the person who advised the choice of this teacher.

Advertising should not jerk—it should pull. It starts gently and increases its pull imperceptibly, but surely. One cannot expect an immediate pupil from a small one-time advertisement—though I have known cases of such returns. One cannot expect pupils to come with the dated advertisements in their hands saying, "This is why." That might do in a real estate or a bargain counter sale, but not in case of the music teacher.

Business men exhaust their ingenuity to find what advertisements draw the trade—and then they generally fail. They simply know that it is the bulk and the continuity of sane, impressive, persuasive advertising that brings business.

The music teacher cannot expect ten pupils from ten weeks of advertising, or a score of pupils from fifty dollars placed in advertising. But he can expect and know, in the light of business experience that, other things being equal—personality, ability, skill, etc., with steady, continuous advertising in the best musical mediums—he will secure his proportion of the business of teaching.

If fifty dollars spent in advertising should bring only one pupil who paid \$1.00 a week for two years it would be a 200% investment.

Ear-guided Fingers

By Flora J. Manlove

It took me a few years to find that some pupils had fingers that obeyed the ear better than the eye. That is, if they heard a certain passage they had no difficulty in playing it; but if they depended upon the passage as seen on the printed page it became very difficult to play.

After working with a pupil until I was almost in a state of distraction over a pas-

sage in which one lower note was sustained for three beats while the others played, the thought came to me that if she could only hear it right she might play it right. Accordingly I told her to close her eyes and listen while I played. She did this, and had no difficulty in grasping the principle which had been so difficult to her when seen through the eye.

Schools and Colleges

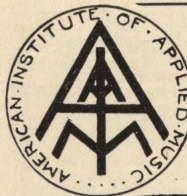
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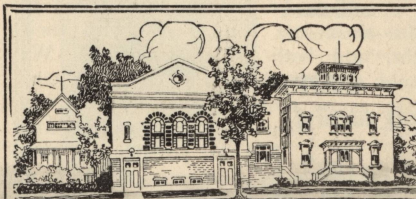
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Correct Enunciation

By George Gilbert

It is refreshing to find that attention is being paid to teaching the correct enunciation of our language in song. In past years many singers have lamented: "I should love to sing my pieces that I studied abroad in English, but really, our language is not a musical one—"

It is possible to sing any word or phrase in our own language—sing it plainly and also satisfactorily from a tonal standpoint. It is being done—and what many are doing, all can do, if they will try.

Let us go to one end of the scale and consider the "popular entertainers," like Lauder and Jolson. They sing with correct enunciation words and phrases that the ordinary concert or church singer would boggle at. I am not here discussing their place in the artistic scale, but merely the way in which they are able to make their audiences understand the words of their songs. And it must be noted that all of their songs depend, for their success, upon their audiences' ability to catch each word and take it in instantly. More than that: People by the million purchase their songs, take them home for the mere pleasure of the "story" in them.

From a musical standpoint, these same people pronounce the words correctly as they sing them. They are not "finished off" by a faddish teacher so imbued with German, French, Italian or what-not traditions that he does not know how to teach folks to sing in English. Lauder, *et al.*, just open their mouths and sing, naturally, using common sense and a careful and discriminating technic of enunciation.

Let us go to the other end of the scale and consider two singers accepted everywhere as artists of high degree: Mme. Schumann-Heink is famed for her ability to enunciate correctly every word and

phrase of her songs, whether in English or in German. Hearing her, one unconsciously thinks: "Her's is a natural gift—it would be impossible for her to enunciate wrongly." Yet she has time and again told interviewers and written herself of her immense labors in searching for correct methods of fitting words to music in such a way that her audiences shall understand every word and phrase of the song as completely as they understand every note and phrase of the melody.

Another case in point—David Bispham's singing of "Danny Deever." Take the first line:

"What are the bugles blowing for, says Files-on-Parade—"

Where can we find a more awkward line, from the standpoint of musical enunciation, than that? Yet Bispham sounds it perfectly. Take the two words, "Color Sergeant," in the next line. How they fight against ordinary musical content at the first, yet how they can be made to fit with practice!

We are all heartily sick of hearing singers who leave us in doubt as to whether they are singing about "Hannah, your soup is ge-e-ting cold," or "Honor and love to the men of old!" We love music, but we want to know what it is all about. Why should we excuse indistinct singers any more than violinists who wandered all over the keyboard in getting from one position to the other; or pianists who failed to make their left hand track with their right, and both with the pedal. We should require singers to enunciate correctly, as we require public speakers and readers to pronounce their words correctly. It is just as possible to sing English distinctly and musically as to sing Italian, Russian, French or any other language.

Make Your Program Attractive

By Christian Flagg

If it is a matter of great importance for the professional artist to have a well-arranged program, how much more important is this for the amateur. Consider how very carefully a great master plans the different movements of a sonata; he seeks continuity and mass effects. Yet he knows that he must have variety. One movement must bear a family relationship to another, but it must be sufficiently different to give it charm. The same principle applies to program making. Most teachers in arranging a pupil's recital pro-

gram get too severe contrasts. The slow, legato-like piece is followed by a kind of pianistic artillery that makes the audience "jump out of its skin." Such an arrangement should always be avoided.

Too many so-called "classics" may make the program stiff or academic; too many "novelties" may make it over-light in character. The happy balance makes a program that will appeal to the eye of the music lover and at the same time please the ears of those who hear it.

Hitting the Right Notes

By T. L. Rickaby

It is just as easy to strike the right key as the wrong key.

No more mental or physical effort is required to read "E" and play "E" than to read "E" and play "F."

A cat can play the wrong note or it may even accidentally hit the right one; but you have the guiding power of your mind to choose to play *always* the right note.

Why don't you play them all inevitably right?

Momentary lack of control is the answer.

Momentary lack of control upon the part of a chauffeur has been the cause of thousands of deaths.

Keep your mind alert in directing your physical movements even when they are seemingly accidental.

Wrong notes are merely an indication of a lack of mental helmsmanship.

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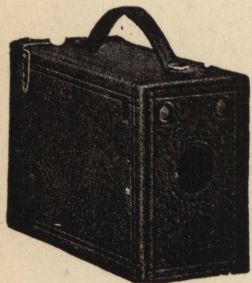
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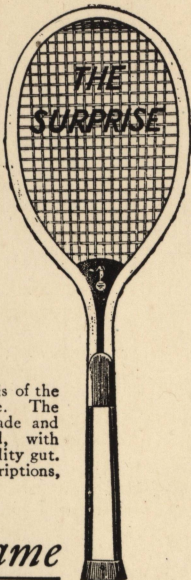
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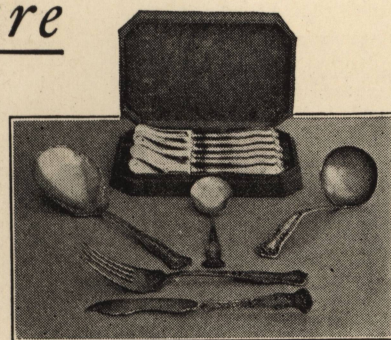


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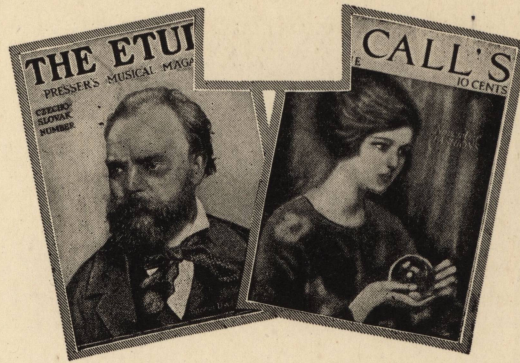


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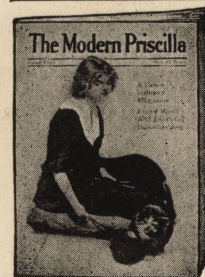


This year will see reduced prices in some lines of merchandise but the menacing scarcity of print paper will continue to make lower prices improbable with magazines and other printed publications.

It is quite probable, even, that some magazines will increase their price, in order to prevent being oversold through the limitations of the paper supply.

This one thing however is certain: that during the next twelve months it will be impossible to buy magazines cheaper than we are offering them this month, for we have voluntarily reduced our own margin of profit in order to moderate the burden of high prices which has fallen upon our readers. (It has been necessary to exclude several magazines from this reduced-price offer, because of restrictions imposed upon us by the publishers which we cannot honorably disregard.)

ETUDE	2.00	\$4.35	ETUDE	2.00	\$3.75
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ETUDE	2.00	\$5.50
Woman's Home Comp.	2.00	
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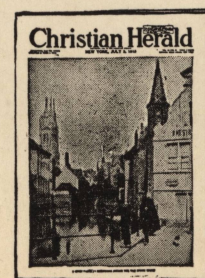


ETUDE	2.00	\$3.85
Modern Priscilla	1.00	
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Christian Herald	2.00	
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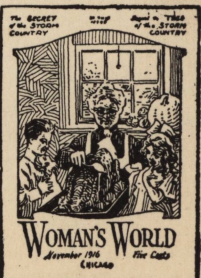
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